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## NOELTE'S OPERA, FRANCOIS VILLON, HAS FAVORABLE RECEPTION AT MUNICH PREMIERE

Composer's First Work Shows Remarkable Maturity—A Romantic Subject Romantically Treated—Fine Performance

MUNICH.—The opening event of the winter opera season at the Staatsoper was the first performance of Albert Noelte's three-act romantic opera, Francois Villon, which took place on November 14. While the work had been previously produced in Augsburg, this was its first appearance in one of the major opera houses of Germany, where the quality of the production was worthy of the altogether superior quality of the work. Since Albert Noelte is the MUSICAL COURIER's representative in Munich, the opinions of "outside" critics will perhaps be of greater value to the reader than our own, though some general remarks as to the character of the work will surely not be out of place.

The subject of Francois Villon is, of course, the fifteenth-century French poet whose colorful dual career as poet and bandit, romantic lover and dissolute rogue, is as historic as his importance in the annals of French prosody, which he freed from the fetters of a stilted formalism and unnatural ornamentation. But Noelte has used the poet's life as a mere motive of his drama, idealizing the incidents and making his hero into a tragic figure, lifted out of the mire by a great love, cast back to despair and suicide by the rejection of his one great passion.

### A FINE TEXT

The text, in blank verse, written by the composer himself, is of a high order of literary craftsmanship and has indisputable dramatic force, though it sacrifices some of its dramatic effectiveness to a somewhat too rigorous pursuit of the Wagnerian ideal of logic and psychological continuity. The whole of the first act, in which Villon serenades and wins Lenore Montigny, is lyrical rather than dramatic—a Tristan second act without the swift intervention of fate to relieve its passionate tension at the end—an amorous episode relying entirely upon music for its appeal. The dramatic situations of the other acts fairly cry out for operatic exploitation in the Italian manner, but Noelte, for good or for worse, holds fast to his musico-dramatic ideal to the end.

### AN EXCITING SCENE

In the second act Villon is at the parting of the ways. Repudiating his criminal past and his low companions, he hastens to a rendezvous with Lenore, but is confronted by his betrayed mistress, Louise, and his best friend, Noel, who loves Louise and proceeds to avenge her honor by the sword. Louise throws herself between the two and is mortally wounded. Lenore, after forcing Francois to comfort Louise in the hour of death—a truly touching passage—repulses the "double traitor," and Francois abandons himself to a life of shame.

Act III shows the disillusioned poet as the chief of a band of robbers in a low dive on the outskirts of Paris. Two women find him there; Denise, friend and messenger of Lenore, then Lenore herself, miserable, but unable to rise superior to the degradation which hides the true Villon from her eyes. Denise, on the other hand, young and pure, who has loved the poet in silence from the first, lays her life at his feet. It is too late; Villon, seeing both roads closed, has drunk the poison cup and dies in the arms of the one woman whose love was as strong as his own—for another.

### THE MUSIC

This turn of fate, as it were, true and convincing as it is psychologically, introduces a false dramatic note which is however submerged in the beautiful love-song of Denise, perhaps the musical gem of the whole work. The music, romantic Wagnerian in spirit, Straussian in method, not without direct influence from both, shows the hand of a master craftsman. Completed ten years ago, the degree of its "modernity" is that of Strauss' middle period, though with his sincerely romantic convictions the composer abjures the crasser devices of realism and stresses the lyric element, which provides ample scope for the human voice.

Yet the gist of the musical message is in the orchestra, handled with surprising virtuosity, and a sparing use of leading motives determines the formal unity of the whole. Francois' serenade, which furnishes one of these themes, his touching words of sham love sung to the dying Louise to comfort her; the love duet in Act I, and Denise's aria in Act III are high spots in Noelte's warmly pulsating, sensuous—sometimes over-sensuous—musical texture. As a first opera, Francois Villon gives promise of an important contribution to the operatic literature of the future. If opera, indeed, has a future, it is difficult to imagine it without some such return to romanticism as is indicated by Noelte's work.

### A WORTHY PERFORMANCE

The performance was of the high standard that one expects of the Munich Opera. Hans Knappertsbusch, the musical chief of the house, conducted, obviously with sympathy and enthusiasm; while the principal parts were well distributed; especially the title role sung by Fritz Krauss, a real tenor, with voice plus intelligence. Elisabeth Ohms per-

sonified feminine dignity as Lenore. Ella Flesch, a young Hungarian of promise, was the ardent Denise. An American baritone, Robert Ringling, acquitted himself splendidly in the smaller role of Blaru. The chorus in the street scene (Act II) was especially excellent. There were some obvious errors in the stage management, for instance in the final scene, when Villon's apparent double death introduces a false cadence; but the scenic outfit, by Leo Pasetti, was as poetic as the subject itself.

with the keenest of interest next year, at which time it is to be produced.

### THE PRESS APPROVES

The Munich press is almost without exception enthusiastic. The critic of the Neueste Nachrichten especially points with satisfaction to the "so-called old-fashioned" idealism with which the work is imbued. "However one may assay, in detail, the several musical ideas, one thing is indisputable—that Noelte's music breathes that strong, healthy sensuousness of emotion and sound, which is indispensable to artistic creation. Most lively is Noelte's predilection for melody, or at least the melodic element. His score sings and sounds—sometimes too much: one would not mind, here and there, a bitterer note."

"It is not often," says the Bavarian Staatsbürger Zeitung, "that a first work has the advantage of such matter-of-course certainty of musical technique. Of course Noelte, too, is a follower of (Continued on page 31)

### A "New" Lortzing Opera

GOTHA (Germany).—"Ah! a discovery!" though the public, when a Lortzing opera with the title The Mazurka Colonel, or The Fortress of Love (Die galante Festung), was announced at the old Court (now State) Theater here. Lortzing is a perennial favorite in Germany, and the warm sentiment of Czar and Carpenter, the delicious humor of Der Wildschütz, and the dominance of Undine still have their fascination for the crowd. But the crowd was mistaken; there was no posthumous discovery. There is, however, a clever business man, Max Jacoby, of Wiesbaden, who hired a former conservatory director, Heinrich Spangenberg, to resurrect Lortzing's all but forgotten opera, Casanova, fit a new text to it, and piece it out with forgotten Lortzing songs and a racy mazurka by Glinka. The result is an amusing piece, in which a colonel, commandant of a fortress and Don Juan, talks continuously about mazurkas. A charming woman (of course a princess) dupes him, a rival lieutenant insults him, and a Saxon commis voyageur provides the necessary humor. Of course they "get" each other, for in operas where there is no bloodshed a wedding is indispensable.

As for the music, there are charming ensembles and many an effective sentimental song. The public was delighted, thanks largely to a very acceptable performance and a most promising souhrette, Marthel Kalb. But, just the same, Otto Lortzing probably performed a complete volt-face in his grave. R. HERNRIED.

### Harmati Makes Debut with Omaha Symphony

On the evening of December 1, Sandor Harmati made his bow before the public of Omaha in his position as regular conductor of the Omaha Symphony Orchestra. He established himself immediately as a conductor of great charm and personality, thoroughly competent, and with a profound knowledge of the music which came under his baton, and of the resources of the orchestra. The program consisted of the Lenore Overture, No. 3, by Beethoven; Schubert's Unfinished Symphony; Mendelssohn's violin concerto; Tchaikowsky's Romeo and Juliet, and the Negro Rhapsody by Rubin Goldmark. The soloist of the evening was Renee Chemet, whose great success was no less than that of the new conductor, who was greeted with an ovation. It is the general opinion of the people of Omaha after this concert that Mr. Harmati will develop the Omaha Symphony into an orchestra of the first class. His control of the orchestra forces was perfect. He inspired his players to give of the best that was in them, and that best

was very good indeed. The tone was strong, sonorous, vibrant, with exquisite pianissimos and powerful fortissimos, moving climaxes, and a precision of performance and general sympathy between Harmati and his men made it possible for him to play upon the orchestra as upon a great instrument. The concert was a triumph for Harmati as well as for Omaha.

### MUSICIANS' CLUB TAKES DRASTIC ACTION ON SCHOLARSHIPS

Joseph Regneas, practically reiterating talks previously delivered before the Musicians' Club of New York, and later at a regular monthly meeting of the New York Singing Teachers' Association, was again heard at the Musicians' Club meeting of December 2. Having secured endorsement of his previous action by both associations, deprecating the advertising of so-called free scholarships, on December 2 he got the Musicians' Club, under president Shera, to adopt unanimously a motion condemning such advertising, urging all foundations, endowments, conservatories, commercial interests and private instructors to discontinue doing this, and concluding with the following: "Now be it further resolved that a copy of these resolutions be spread on the minutes of the Musicians' Club of New York, and that copies be sent to the various foundations, etc. (named above), daily newspapers and musical organizations." The executive committee will take such action.

In his talk Mr. Regneas alluded most convincingly to the abuse of so-called free scholarships, "making it evident that such advertising is not prompted by any spirit of benevolence," and spoke of various side-issues of the present day, including harmful radio, vaudeville, etc. President Shera mentioned the Dayton-Westminster Choir as a shining example of devotion to art as exemplified in our smaller cities, and Mr. Tremaine gave some practical ideas. Following experiences and impressions gathered and related by Laura Sedgwick Collins, Messrs. Priaulx, Hemstreet, Riesberg and others, President Shera interested the assemblage by sketching the life and work of Dr. Eugene Noble, executive head of the Juilliard Foundation, having known him since early boyhood; this was of vast interest to all. At the close Mr. Regneas' resolution, to "invite all other clubs to meet and take up this question," was unanimously adopted.



Photo © by Elzin  
MAXIMILIAN PILZER,  
well known violin soloist, teacher and conductor, who has been engaged to conduct  
an orchestra composed of members of the New York Philharmonic Orchestra on  
December 13 at a concert at Mecca Auditorium for the benefit of the Home of  
the Daughters of Jacob.

## VIENNA RETURNS TO PRE-WAR STATUS

Lehar's Paganini Similar to Grand Opera

VIENNA.—Viennese operetta, often reported dead, is "alive and kicking" again; the news of its death, like that of Mark Twain's was "grossly exaggerated," and the gay species now seems in for a long and merry life once more. Two things



DR. JULIUS KORNGOLD.

Vienna critic and father of Erich Korngold, listening to his son's music with Erich conducting. Cartoon especially drawn for the MUSICAL COURIER by B. F. Dolbin, Vienna.

have made Vienna famous the world over: her operettas and her cafés, and now the pre-war status is restored, cafés are again dispensaries for real Viennese coffee and a new operetta prosperity is blooming forth from the ruins of collapsed dramatic theaters. Even the Viennese composers who followed the lure of the German mark for a few years past, are back in town again and ready for new conquests.

AMERICAN WORKS AT BOURNEMOUTH (Bournemouth, England)—Bainbridge Crist, American composer, now living in Paris, at the invitation of Sir Dan Godfrey, conducted here on December 3 the final dance from his choreographic drama, *Le Pied de la Momie*, and his symphonic suite, *Egyptian Impressions*, both of which were well received. X.

PRIZE OPERA TO BE PRODUCED (Paris)—Director Rouché will produce Marc Delmas' four-act opera, *Cyfra*, at the Opéra. This work, text by Paul de Choudens and Albert Boucheron, won the prize in the City of Paris Competition last March. R. P.

LONDON MUSICIANS' CLUB (London)—Ladies' night at the season's first dinner of the London Musicians' Club proved a delightful function and attracted a distinguished gathering. In the course of the evening Irene Scharrer, who presided, and Myra Hess played several duets, Mme. Tatiana Makushina sang, while Clara Evelyn gave some of Herbert Hughes' song parodies. Miss Scharrer in her opening speech said they wanted a clubhouse in London which should be a center of every musical activity and a rendezvous for all distinguished musicians from the Dominions and foreign countries who visited us. R. P.

BOYS' CHOIR PERFORMS GRAND OPERA (London)—Readers will remember the remarkable performances of The Magic Flute by Ronald Cunliffe's Boys' Choir, at Todmorden, last year. The young Todmordenians are going one better shortly. A three weeks' season of grand opera will be given by his choir from December 22 to January 9, the repertory consisting of The Magic Flute, The Golden Cockerel, Pagliacci, and Susanna's Secret. R. P.

A "BEETHOVENEUM" FOR MÖDLING (Vienna)—Mödling, near Vienna, famous for its associations with Beethoven and Schubert, and, until a short time ago, for being the residence of Arnold Schönberg, has decided to have a "Beethovenium" similar to the Mozarteum at Salzburg. The so-called Christof House, where Beethoven wrote the *Missa Solennis* in 1820, will be rebuilt for the purpose and turned into a conservatory of music with a big concert hall attached. The enterprise is under the auspices of the Municipality of Mödling. P. B.

POET PIRCHAN—(Vienna)—Georg Pirchan, the young Austrian painter who has made a big reputation as scenic designer in Germany and who recently created so much dissension here with his staging of Boris Godunov, has turned writer. His ballet, *Ahasuera, the Eternal Dancer*, with music by Fritz Wilckens, of Vienna, will shortly be published by the Universal Edition, and his play, *Gong*, has been accepted for performance by several German theaters. P. B.

GERTRUDE KAPPEL LEAVES VIENNA OPERA (Vienna)—Gertrude Kappel, Wagnerian soprano who enjoyed such success at Covent Garden in 1924 and 1925, has cancelled her six year contract with the Vienna Staatsoper. Her reason is that she sang only thirteen times last season and three times during the last three months, and will therefore accept the offers made to her by the Berlin Municipal Opera, and the Munich and Cologne opera houses. She has also been engaged to sing Kundry in German at Barcelona. P. B.

AEROPLANE STATION MUSICAL (Croydon, Eng.)—Croydon is a town of 190,000 inhabitants just outside of London, best known as the aeroplane station for the continent. A number of notable musicians, however, past and present, have lived there. Coleridge Taylor, for example, and W. H. Reed, composer and one of the best concert masters in England and that, perhaps, has spurred Croydonites to musical activity. They have just celebrated their first triennial musical festival, the success of which has induced the organizers to consider an earlier repetition than origin-

Only one of them, Frans Lehar, has never been a proselyte. Vienna discovered him, all his triumphs had their origin in Vienna playhouses, and she has rewarded his loyalty with her reception of his latest piece, *Paganini*, which saw the lights at the Johann Strauss Theater recently.

After seeing the elaborate production which that house has given it, one asks whether it would not have been more appropriate to produce it at the Staatsoper, so near has Lehar's style come to grand opera in recent years. He has reached a point where he, in his own words, can afford to compose what he likes, and so far from trying to shock his audience, his aim is quite clearly to educate them up to his advanced ideas of an "idealized" operetta: operetta with a pronounced grand opera flavor and a streak of psychology in it.

The psychology, however, is not dyed-in-the-wool. Librettists are neither poets nor dreamers but clever business men; and Messrs. Paul Knepler and Bela Jenbach are no exception. They have not come up to Lehar's idealism but rather have weakened his aims by a poor book. Under the guise of a Paganini drama they treat of a rather insipid and fancied episode of his life, a romance with Princess Anna Maria Elisa, ruler of the court of Lucca and sister to Emperor Napoleon. Like the Schubert of Blossom Time, and the Schumann, Haydn and Mozart of similar concoctions which have in turn graced (or disgraced) the German operetta stage, this Paganini is not an erratic genius but a rather insignificant and sluggishly sentimental lover who sings tenor arias and dances—yes, dances—to the swaying strains of a Viennese waltz or, what is worse, to a two-four rhythm of Jazzian character.

### AN EXQUISITE SCORE

For Paganini is Lehar's first excursion into the up-to-date idiom of a Paul Whiteman. He goes at it discreetly and with the taste of an accomplished musician, to be sure; sweetening the pill with the most refined and charming ingredients from the kitchen of a lyric writer. No saxophone for him, and no jazz drum! His two-four rhythm is couched in fine, contrapuntal phrases for solo violin and cello and strewn with tinkling drips of the celesta. Nor has Lehar forgotten the Viennese tradition as embodied in the gentle waltz and brisk march. The local color of the plot, moreover, draws from his imagination a few really electrifying Neapolitan strains which carry the last act, laid in an Italian inn, to full victory. Lehar has certainly made the most of his book, and his music shows us what the librettists failed to: Paganini, the musician and genius. The

## FOREIGN NEWS IN BRIEF

ally planned. If the object, as we are told, is to encourage local music making, results have proved the effort worth while. M. S.

SAILOR SONGS AND SONGS OF THE SEA (Edinburgh)—William Saunders, editor of The Scottish Musical Magazine, lectured on sailor songs and songs of the sea in Leith Nautical College on November 9, and illustrated his discourse with numerous vocal examples. He dealt in detail with chantes, folk sea songs and art sea songs. He emphasized the negro influence on many of the chantes, and the fact of their having been widely sung on American ships. W. S.

CHAMBER MUSIC ACTIVITY IN SCOTLAND (Edinburgh)—That Scotland shows a steadily increasing interest in chamber music is proved by the number of string trios and quartets that are springing up all over the country. In Edinburgh, the Edinburgh String Quartet has just completed, in five concerts, performances of all the Beethoven quartets, while a new body, the Falconer String quartet, gave the first of a series of three concerts on November 10. In Glasgow, the Orpheus Choir series of chamber concerts, at which the Lener Quartet is to appear, is one of the annual events of the season. Now we have a local body, the McCullagh String Quartet which is doing yeoman service on behalf of this form of art. W. S.

HALLÉ ORCHESTRA GIVES BERLIOZ' REQUIEM (Manchester)—Sir Hamilton Harty, well known leader of the Hallé Orchestra, has just conducted what is to be the first performance of Berlioz' Requiem in Manchester. The performance on the whole was excellent, Tudor Davies singing the tenor part. R. P.

INTERMEZZO AND ROSENKAVALIER IN BARCELONA (Barcelona)—Leopold Sachse, director of the Municipal Opera House in Hamburg, has been invited to superintend the production of Strauss' Intermezzo which is to be sung in Italian in Barcelona. Rosenkavalier is also to be given with Teutonic help for Karl Alwin is to conduct and his wife, Elisabeth Schumann, will sing Sophie. R. P.

BUDAPEST-VIENNA OPERATIC EXCHANGE (Budapest)—Director Nicolaus Radnay of the Royal Opera has given his permission for the company of the theater to give a guest performance of *Aida* at the Vienna Volksoper in December. The cast will include the most prominent members of the Royal Opera. In exchange it has been arranged that the company of the Vienna Volksoper will pay a visit to Budapest. B. P.

GREEK FESTIVAL FOR OLD SYRACUSE THEATER (Syracuse, Italy)—The old Greek arena at Syracuse will be the scene of a big festival of classic drama and dance early next spring. The Hellerau School, now domiciled at Castle Laxenburg, Vienna, has been engaged to perform the "motion choruses" and to appear in a series of dance performances. B. P.

MALPIERO'S THE ORPHEIDS HAS PREMIERE IN DÜSSELDORF (Düsseldorf)—Heinz Hille, new opera director of the Düsseldorf Grand Opera House, has just produced G. Francesco Malpiero's *The Orpheids* for the first time anywhere. The opera is an experiment in a new field. It consists of eight loosely strung together scenes that have no deeper connection whatever. In these scenes, secretly conducted by Orpheus, only the leading rôle is sung while the other parts are expressed by pantomime. The music is plastic



ERICH KORNGOLD "IN ACTION."

A glimpse of the composer while conducting his *Much Ado About Nothing* suite. Especially drawn for the MUSICAL COURIER by B. F. Dolbin, Vienna.

violinist Paganini of the Strauss Theater, whose modest place was in the orchestra pit, unfortunately did not give

and full of feeling and one can only regret that so much talent should be spent on this mixture of pantomime and symphony which is bound to lead nowhere. Erich Orthmann, the conductor, as well as all others connected with the production are to be commended upon their excellent work. D. L.

JANACEK'S MAIDEN OPERA HAS BELATED PREMIERE (Brno, Czechoslovakia)—The National Theater of Brno (Brno), home city of Leoš Janacek, has produced the veteran Czech composer's maiden opera, *Sarka*, with notable success. It has a Czechish historical subject and was composed forty years ago, but only the first two acts were orchestrated. Later, Janacek hesitated to score the third act, as his maturer ideas on orchestration would have impaired the homogeneity of the whole. His pupil, Chlubna, however, finished the work some time ago. Its reception grew more enthusiastic as the evening proceeded, for the first act is the weakest and the last the strongest, both dramatically and musically. Franz Neumann, operatic chief of the Brno National Theater, conducted. B. P.

SALZBURG THEATER HAS 150TH JUBILEE (Salzburg)—The Salzburg Municipal Theater celebrated the one hundred and fiftieth anniversary of its foundation with a number of festival performances. Few theaters in the world are more closely connected with the history of music and drama and have enlisted the services of as many famous artists. Max Reinhardt started his career as an actor here, and Hugo Wolf was second conductor of the Salzburg Theater for a number of years. B. P.

MYRA HESS AGAIN TRIUMPHS (Hamburg)—Myra Hess' playing of the Mozart A major concerto with conductor Eugen Papst recently, was an artistic triumph. The magic beauty of her tone and her perfect sense of form captivated her audience and her recital is being eagerly awaited. E. W. M.

PROPOSED SCOTTISH NATIONAL ACADEMY OF MUSIC (Glasgow)—In a letter to the editor of the Glasgow Herald on November 18, Sir Daniel Stevenson, Bart, LL.D., Ex-Lord Provost of the city, outlined a scheme for a National School of Music to be situated in Glasgow. It is proposed to use the Glasgow Athenaeum School of Music as a nucleus, the institution to be affiliated with the University in which it would be necessary to found a new chair of music. The matter has been under the consideration of an informal committee for some time, and it is estimated that a capital sum of about £100,000 (nearly \$500,000) will be required for the complete inauguration of the scheme. Sir Daniel Stevenson, on November 19, announced that he was prepared to make a personal contribution of £30,000 whenever the balance of £70,000 had been obtained. W. S.

HEIFITZ THE ORGANIST (Edinburgh)—After an absence of four years, Heifetz was again heard in Edinburgh, Glasgow, Aberdeen and Dundee during the week commencing November 9. His program was conceived on popular lines, the principal item being Grieg's Sonata No. 1, op. 45, in C minor, for piano and violin. In the performance of this work he was associated with Isidor Achron. Before his Dundee performance—which had a particularly enthusiastic reception—he spent an hour in the Caird Hall, trying to make music on the huge organ which is one of the special glories of that fine auditorium. He pulled out bunches of stops, but put his fingers on the wrong keyboard, thus failing to get any adequate return for his registration. After a word or two of instruction, however, he at last succeeded in playing some simple airs on the instrument. He then asked his guide what he thought of him as an organist. "Well," said the canny Dundonian, "if you can't play the fiddle better than you play the organ, it's going to be a queer concert tonight." W. S.



the illusion of the "wizard fiddler" who drove the world into frenzies in his time. Nor did Carl Clewing (a tenor from the State Opera House), who sang the rôle, cast a very favorable light upon Paganini's vocal and musicianly gifts. Emmy Kosary, however, also a deserter from grand opera ranks, looked beautiful and acted with taste as the Princess.

#### INTERESTING CONCERTS FOR WORKINGMEN

In the concert field interest has been focussed upon Erich Korngold who, for the first time recently, conducted his



FRANZ LEHAR

conducting a rehearsal of his new operetta, *Paganini*, at Vienna. The scene is the third act. Carl Clewing, who sang the title rôle, is seen in street dress behind the table on the stage.

suite, *Much Ado About Nothing*, at a Workers' Orchestral Concert with a wealth of beseeching and stimulating gestures which contrasted strangely with the slightness of its character and contents. The facility which young Korngold amply commands in his compositions is not one of his characteristics as a conductor. Quite a different idiom is that of Josef Suk, in his *Symphony, Asrael*. (The program of these educationally valuable concerts, by the way, is this year even more ambitious than ever before; Dr. Bach, their sponsor, has the courage to serve his audience, composed of working men, such problematic dishes as Stravinsky's *History of a Soldier*, and Prokofiev's *Violin Concerto*!) The paths of this music is touching, though de-

(Continued on page 18)

## LONDON'S DEARTH OF ORCHESTRAL MUSIC ROUSES MUSICIANS

Chamber Music and Music Clubs on the Increase—Novelties, Old and New—The Serial Fad—The Operatic Outlook

LONDON.—After the "alarums and excursions" of the opening, with symphonies and choirs and the hero worship of native composers, the season has settled down to its usual siege of concerts, recitals and the popular demonstrations of virtuosity that take place on Sunday afternoons. During the period of which I write—a fortnight—Chaliapin and Hempel, Heifetz and Kreisler and other stellar units have drawn mammoth audiences, two and three simultaneously at the Albert Hall, the Palladium and Queens.

Ten London Symphony concerts, six (!) Royal Philharmonic, and the Queen's Hall Orchestra concerts are all the regular events that Londoners may count on in the way of steady symphonic fare. Dame Ethel Smyth has addressed one of her temperamental epistles to the editor of the Times which will bear quoting in full:

To the Editor of the Times:

Sir: It must be a shock to all music lovers to find that in none of the schemes for the ensuing music season is there mention of Sunday orchestral concerts. Both at the Albert Hall and at the Queen's Hall their place is to be taken by the "star" recitals which seem likely to prove the ruin of orchestral music both in London and the provinces—unless, as one hopes, this is a very distinguished fashion in "art" may soon be a thing of the past, if only through lack of fresh luminaries!

One cannot expect Messrs. Chappell, or anyone else, to go on losing money year by year for the sake of overworked men and women, otherwise bereft of music, who looked forward to the Sunday orchestral concerts as the great event of the week. On the other hand, there is no doubt whatever that funds could easily have been found to ensure the promoters against loss and cover the rent now paid them by the "celebrity concert agents." It seems a pity that Londoners were not warned of the impending blow.

All over the continent magnificent and painfully crowded orchestral concerts are as much part of the Sunday routine as religious services; here the institution is quietly allowed to perish by a public that grumbles faithfully, though fitfully, and seldom, if ever, takes action except on so-called practical issues. Do we expect invisible hands to remedy unvoiced evils, or is Mme. Blanche Marchesi's immortal epigram the true explanation: "Les Anglais aiment assez la musique... mais ils s'en passent fort bien?"

(Signed) ETHEL SMYTH.

In a postscript to this letter Dame Ethel mentions the inauguration of a "rehearsal fund," by the principals of the Royal Academy and the Royal College of Music, to enable Sir Henry Wood to give worthy performances to new and difficult works during the Promenade season, which are now inadequately rehearsed. This modest effort will be virtually the only public orchestral subsidy in London. In these circumstances it is certainly not strange that London

has not more symphony concerts; the wonder is that it has as many as there are.

At the third of the above-mentioned Queen's Hall Orchestra concerts, by the way, Thibaud was the soloist and played Bruch's arid D minor concerto, op. 44, but even his charm could not save one from the inevitable boredom. Vaughan Williams' London Symphony and Stravinsky's *Petrushka* (which is just now being revived by Diaghileff's ballet at the Coliseum) provided a colorful frame.

#### NEW WORK BY VAUGHAN WILLIAMS

The most important recent concert in the realm of chamber music was the first of Gerald Cooper's concerts which enlisted an orchestra restricted in size but not in quality. Under the agile baton of Anthony Bernard a new concerto academico for violin, essentially of "chamber" character, by Vaughan Williams, and a setting of a Spenser sonnet (No. 7 of the *Amoretti*) for tenor and eleven instruments by Bernard van Dieren, were presented for the first time.

Vaughan Williams' concerto goes back to Bach and the concerto grosso for its model. It is a classical work, in which the soloist (Miss Jelly d'Aranyi) is only *primo inter pares* and has no fireworks to set off. It is of an engaging virility and jollity (especially when it draws upon the opera, *Hugh the Drover*, for a theme), very closely knit and certainly "academic" in the ingenious method of developing its material which in itself is of slight value though effective and wholly in the spirit of "play." It is clean and precise in its scoring.

Van Dieren's composition is more exacting in its demand upon the listener, weightier in emotional content and in the genuine polyphony of its texture. It is truly poetic in content and expressive in a modern sense, though essentially "tonal," unlike some of van Dieren's other works. Whatever the value of this composer's thoughts, his artistic intentions are as lofty as they are sincere. John Goss, a baritone, did the best he could with the tenor part.

Another chamber music series, given by the Lener Quartet, now recognized as one of the two or three first quartets in Europe, began with Purcell. The opening Purcell piece was the recently restored Chacony string quartet, one of a series of twenty-two fantasias, obviously intended for viols, found in a MS. in the British Museum. Followed by the more varied suite which Albert Coates assembled from sev-

(Continued on page 18)

HUGO KAUN'S OPERA A SUCCESS (Braunschweig)—Hugo Kaun's opera *Menandra*, which had its première in Braunschweig under the direction of Franz Mikorey, had an unusually successful reception. R. P.

THE OPENING OF THE ORCHESTRAL SEASON IN SCOTLAND (Edinburgh)—On November 12, the first of a series of seven concerts was given by the Reid Symphony Orchestra, in the Usher Hall here. Adrian Boult conducted in the absence of Prof. Donald F. Tovey who had not yet returned from his concert tour in America. The Scottish Orchestra's season opened on November 14 in Glasgow and on the sixteenth in Edinburgh. Herman Abendroth was the conductor on these occasions. The Glasgow concert was on popular lines, and the program consisted chiefly of overtures, but in Edinburgh it had a more classical character and included Schubert's *Unfinished*, and Brahms' First symphonies. W. S.

JANACEK GETS STATE PRIZE (Prague)—Leo Janacek, composer of *Jenufa*, has received the state prize of the Czechoslovak Republic for his comic opera, *The Clever Little Fox*. R.

KRUGER MEMORIAL UNVEILING (Johannesburg, S. A.)—The President Kruger Memorial was unveiled at Johannesburg in October, the action typifying the fine spirit of the English Royal House. The Governor General, the Earl of Athlone, was the first to lay a wreath for King George. The capital was so packed that the City Council had to have 500 tents for sleeping accommodations on the race course. A gala symphony concert, conducted by John Connell, the town organist of Johannesburg, was attended by 8,000 people, including the Prime Minister and other notables. The orchestra numbered 100 pieces. H.

PRAGUE NATIONAL OPERA HAS FIFTH CYCLE AND MANY NOVELTIES (Prague)—The twenty-fifth anniversary of the death of Zdenko Fibich, Czechoslovakia's most important classic opera composer next to Smetana, will be celebrated by the Czech National Theater with a complete cycle of his works, under the baton of Director Otakar Ostrcil and with new scenery by Vlastislav Hofmann. The National Opera will be the first to perform Alban Berg's opera, *Wozzeck*, immediately following the Berlin première. The repertory for the season also includes the first productions anywhere of new operas by Vitezslav Novák and Otakar Zich, and by two new Czech composers, E. F. Burian and Jaroslav Vogl. B. P.

WETZLER WORK SUCCESSFUL (Cologne)—Hermann Hans Wetzler's orchestral legend, *Assisi*, after having a successful première in Cologne, has met with unusual success in Essen. It is being published by Peters in Leipzig. P. R.

DR. UNGER AT RHENISH HIGH SCHOOL (Cologne)—Dr. Hermann Unger, composer and for years Cologne correspondent of the *MUSICAL COURIER*, has been made lecturer (Dozent) at the Rhenish High School for Music. P. R.

NO OPERA IN MADRID FOR TWO SEASONS (Madrid)—Unfortunately no suitable theater has been found in which to give opera while its home is being rebuilt. As the repairs will take about eighteen months, there is no prospect for any opera season next year either and the singers have consequently been dismissed. E. I.

NOVELTIES FOR MADRID (Madrid)—The Symphony Orchestra Concerts which have always been held in the opera house—it is the opera orchestra's series—will take place in the Pavon theater this season owing to the dangerous condition of the old building. Enrique Fernandez Arbós, the conductor, has announced three novelties by Spanish composers, Albeniz's *El Corpus de Sevilla* (orchestrated by Arbós), Chavarrí's *Aquarellas* and del Campo's *Romance medieval*, which won the prize in the Fine Arts Competition, as well as *Two Sketches* by Halfter, a German-Spanish com-

### FOREIGN NEWS IN BRIEF

poser. Other novelties for Madrid will be Debussy's *Iberia*, Honegger's *Pacific 231*, Glazounov's *Elegy on the Death of a Hero* and Rimsky-Korsakoff's *Sinfonietta*. E. I.

A DUTCH MUSIC FESTIVAL (Amsterdam)—The Netherlands "Toonkunst" Society celebrated the fiftieth anniversary of its foundation with a four-day festival in Utrecht. Two orchestral and two chamber music concerts gave a review of contemporary Dutch music, and one concert showed the development of a-cappella music from Josquin des Prés to the present. R. P.

AUSTRIAN "INTERNATIONALS" ENLARGED AND SUBSIDIZED (Vienna)—The Viennese section of the I. S. C. M. has been transformed from a committee consisting of a handful of musicians and writers, into an open society, with Julius Bittner as president. The working committee comprises Alban Berg, Anton Webern, Erwin Stein, conductor (all Schönberg pupils). To the list of old members have been added the names of Paul von Klenau and Dr. D. J. Bach, critic and musical advisor to the community of Vienna. The municipality will contribute a subsidy towards the annual series of concerts given by the society each month. P. B.

A COMPLIMENT TO WEINGARTNER (Vienna)—A flattering compliment was paid to Weingartner by the Austrian Radio Society when they selected him to conduct a special radio concert of the Philharmonic Orchestra on November 12, Austria's national holiday and the anniversary of the foundation of the Austrian Republic. The program comprised Beethoven's Third, Schubert's *Unfinished* and the *Tannhäuser* Overture. It opened with Kienzl's Austrian National Hymn, Weingartner's engagement as star guest conductor of the Staatsoper, where he is now conducting the complete cycle of the Ring, will be interrupted when he departs for his English concerts. He is scheduled to return here in January to conduct the Philharmonic concerts, and Tristan at the Staatsoper. P. B.

SCHÖNBERG OPERATED ON (Vienna)—Arnold Schönberg was suddenly taken ill with appendicitis on November 16 and had to be immediately operated on at a local hospital. His condition is satisfactory. B. P.

WERFEL MODERNIZES LA FORZA DEL DESTINO (Vienna)—Franz Werfel, Viennese poet, Verdi authority and author of the widely-read novel, *Verdi*, has completed a new and modernized libretto for *La Forza del Destino*. The new version will be issued by the Ricordi firm and will have its maiden performance in Dresden later in the season. P. B.

FURTWÄNGLER FOR VIENNA OPERA? (Vienna)—Director Franz Schalk has returned from Dresden, where he heard and acquired Poldini's opera, *A Carnival Wedding*, to be produced by the Staatsoper following the première of Wilhelm Grosz' *Sganarelle* and a revival of *Andrea Chénier*. Schalk's other object, to engage General Musical Director Fritz Busch of Dresden for the Vienna Opera, failed. Negotiations with Walter likewise have been futile, in view of his three years' contract with the Berlin Municipal Opera. According to latest reports, Schalk is again negotiating with Wilhelm Furtwängler, who is at present at Vienna for a number of concerts. P. B.

AUSTRIA'S OLDEST OPERATIC TENOR HAS JUBILEE (Vienna)—Amid many honors, seventy-three-year-old Carl Streimann, Vienna's oldest operatic tenor, recently cele-

brated the fiftieth jubilee of his stage activities. Streimann created the leading rôles in most of Johann Strauss' comic operas, notably *Die Fledermaus* and *Der Zigeunerbaron*, as well as those of Millocker's *Der Bettelstudent* and other classics of Viennese operetta. He has sung the same rôles also in America. At the recent Strauss' memorial he "came back" in his most famous rôle, *Der Zigeunerbaron*. P. B.

A NEW BERLIN CRITIC (Berlin)—Philip Jarnach, Spanish composer living in Berlin, has been made concert critic of the *Börsen-Courier*, one of Berlin's most important dailies. Prof. Oscar Bie will cover the opera as heretofore. C. S.

BERLIN SINGAKADEMIE IN ITALY (Berlin)—The Singakademie, Berlin's most important choral organization, has been invited to perform several oratorios for the Società degli Amici di Torino, and the St. Cecilia Academy in Rome. There will be four concerts in each of these cities in February and March. C. S.

WEBER CENTENNIAL CELEBRATION IN EUTIN (Berlin)—Extensive arrangements are being made for a music celebration in Eutin, the birth place of Karl Maria von Weber, in 1926, in commemoration of the one hundredth year of the composer's death. Eminent musicians will be invited from Germany, Austria and Switzerland. The German Academy in Berlin has sent out an urgent request to all owners of copies of original music in Weber's handwriting, to notify the Academy of its existence, and thereby assist in their effort to compile the first complete set of Weber's works. Please address all communications to Dr. Hans Joachim Moser, Musikwissenschaftliches Institut der Universität, Heidelberg. R. P.

PUCCINI'S RESTING PLACE (Rome)—Prof. Pilotti of the University of Pisa is said to have announced that Torre del Lago is the place selected by Puccini's family for the composer's final resting place. They are to build him a votive chapel in his villa there, by adapting a small studio near the one where he worked. His actual tomb will be in a tower wall of the studio where his piano still stands and where, in fact, everything, as far as possible, has been left untouched. Prof. Pilotti, who designed the villa will also adapt the chapel and Leonardo Bistolfi will erect another monument on the lake near the gates of the villa. R. P.

STRAVINSKY POPULAR IN ZÜRICH (Zurich)—Igor Stravinsky's performance of his own piano concerto was the chief attraction of a concert arranged by the Swiss section of the I. S. C. M. on November 10, in the large hall of the Tonhalle here. His appearance was greeted with enthusiastic applause which was only a forerunner to the ovation tendered him at the close. On the same program we heard Béla Bartók second suite for orchestra, op. 4, Paul Hindemith's concerto for orchestra and the first performance of Reinhold Laquay's overture to Grillparzer's comedy, *Woe to Him Who Lies*. Particular praise is due to the orchestra for its excellent work under Volkmar Andrae, whose conducting of the difficult works was nothing less than genial, and to whom the audience showed its appreciation by stormy applause. J. K.

BOHNEN SERIOUSLY ILL AT PRAGUE (Prague)—While singing Hans Sachs in *Die Meistersinger*, Michael Bohnen suffered a severe attack of colic. Immediately after the close of the performance his condition grew worse and necessitated his internment in a local hospital and the cancellation of his next engagements. B. P.

MASCAGNI ON TOUR WITH VIENNA VOLKSOPER (Belgrade, Yugoslavia)—Pietro Mascagni has made his first appearance at the Royal Theater here, conducting *Cavalleria Rusticana*, the cast being that of the Vienna Volksoper. The King and Queen attended the performance which had a big success. B. P.

## METROPOLITAN OPERA

## CAVALLERIA RUSTICANA AND PAGLIACCI, NOVEMBER 26

Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci were presented Thanksgiving night, with casts that left nothing to be wished for. In Cavalleria Rusticana, Jeritza was heard as Santuzza a role in which she shines both from a vocal and dramatic standpoint. Bourskaya made a very satisfying Lola. In Pagliacci, Bori portrayed the role of Nedda; she was in unusually good voice, singing with a charm seldom heard. Martinelli was the Canio, and he sang beautifully, his dramatic powers being marked by pathos and fervor. Lawrence, who was cast in the small role of Silvio, again disclosed a voice of great beauty. De Luca was heard as Tonio, and Paltrinieri was the Beppo. Gennaro Papi conducted both operas.

## LA VESTALE, NOVEMBER 27

Rosa Ponselle did some exquisitely beautiful singing on November 27, in the repetition of Spontini's opera, La Vestale. The word "beautiful" is frequently misused, but as applied to the work of Miss Ponselle it is more than justified. Such a marvelous organ! She simply poured out volumes of liquid gold—and without the least trace of effort. And the role of Giulia is not an easy one. So verily first honors easily went to Rosa Ponselle. Edward Johnson and Margaret Matzenauer were highly effective as Licinio and the High Priestess, while Mardones and De Luca handled with skill their respective parts of Pontifex Maximus and Cinna. The ballet in the last act was magnificent in its splendor. Serafin conducted.

## DIE MEISTERSINGER, NOVEMBER 28, (MATINEE)

The first presentation this season of Die Meistersinger drew a capacity audience, including many standees, to the Metropolitan Opera, Saturday afternoon, November 28. An excellent cast gave it with fine spirit and Bodanzky conducted with authority, sympathetic understanding and energy, keeping up the tempos pleasingly and putting into the reading of the score imagination and fervor. Elisabeth Rethberg displayed her beautiful voice, artistry and histrionic skill in the role of Eva. The lovely quality of her voice is most appealing and she handles it effectively. Walter was well taken by Rudolf Laubenthal and Clarence Whitehill made a lovable and admirable Hans Sachs. Gustave Schuetzendorf was successful in portraying a

truly amusing Beckmesser. Pogner was effectively interpreted by Paul Bender, who gave to that part vocal charm and finesse of style. Carl Schlegel, Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Frederick Vajda, Paolo Ananian, James Wolfe and William Gustafson were the other mastersingers—a creditable group of singers. George Meader was a lively David and sang beautifully, while Marion Telva proved a competent Magdelene. Arnold Gabor was the night watchman. The entire performance met with the appreciative response it well deserved.

## LA BOHEME, NOVEMBER 28

The ever tuneful La Boheme was the offering for the popular Saturday night audience that packed and jammed the Metropolitan Opera House to capacity. Of special interest in this performance was the singing of Yvonne D'Arle as Musetta, this being her first performance of the season. While the role is not long, she makes it an exceedingly important one, and there is ample opportunity for her to show the lovely quality of her voice. Miss D'Arle makes a particularly effective Musetta and quite dominates her scenes, both vocally and histrionically. She received an ovation at the end of the second act. Miss Bori was again the Mimi and gave a beautiful and finished performance; in fact, she has rarely been more effective. Gigli as Rodolfo, the other member of the trio, gave a particularly interesting performance. The other principal parts were taken by Didur and Scotti.

## LOHENGKIN, NOVEMBER 30

Wagner's Lohengrin ushered in the fifth week of opera at the Metropolitan, when Maria Jeritza was heard as Elsa, a role well suited to her, both from a vocal and dramatic standpoint. Curt Taucher in the title role made an excellent impression, and his manly carriage as the Knight of the Holy Grail was greatly admired. Paul Bender, as King Henry, was particularly effective, for his beautiful, resonant, and vibrant voice reached all parts of the house, and his majestic bearing showed marked dignity. Margaret Matzenauer as Ortrud, and Clarence Whitehill, as Telramund, were unusually fine in their respective roles; and Lawrence Tibbett as the Herald again impressed with his beautiful voice. Artur Bodanzky conducted.

## FAUST, DECEMBER 1

Gounod's Faust, with Feodor Chaliapin as Mephistopheles, proved a tremendous drawing card for the third subscription performance at the Brooklyn Academy of Music. A certain set of opera goers always claim to be bored by the now too familiar melodies from this interesting score, but there will always be thousands of others who are hearing it for the first time, and its popularity will hardly ever



**Elisabeth Rethberg**

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wane. Much has been said about the dramatic presentation of Chaliapin as the archfiend. He is a decidedly original interpretation and one which makes a strong appeal to an audience. His singing of the Call of Gold and the Serenade is a striking example of how a personality can dominate a performance. His denouncement of Marguerite was a dramatic masterpiece.

Queen Mario was a sympathetic Marguerite and won her audience as all Marguerites do by bringing to the character a sweet simplicity. Mario Chamlee was Faust. From a critical point of view there are perhaps other roles which suit him better, but he earned the well deserved approbation of the audience after the lovely solo in the garden scene. Giuseppe Danise was a virile Valentine and delighted his audience with the famous solo to his sister. Several times during the performance the orchestra and the chorus were at sixes and sevens, but on the whole the evening was a delightful one to an audience that loves Gounod's Faust.

## BORIS GODUNOFF, DECEMBER 2

As ever, the Moussorgsky Opera, Boris Godunoff, with Chaliapin in the title role, filled the Metropolitan to the last seat and bit of standing room and there was the usual frenetic applause for the great impersonator, especially after the mad scene. In his support were two fine American artists, Jeanne Gordon and Edward Johnson. Miss Gordon's superb voice has never been in better shape than it is this season, and she brought the leading female role in the opera into a prominence which it rarely achieves. Mr. Johnson, an artist to the fingertips, gave an expressive performance of the young pretender to the throne. The familiar cast was in support. Gennaro Papi conducted.

## DOUBLE BILL, DECEMBER 3

For the third time this season the double bill of Der Barber von Bagdad and L'Heure Espagnole was given at the Metropolitan with the same casts as previously. As the Barber Paul Bender again was one of the outstanding figures in the performance, injecting genuine comedy into the role of Abul Hassan Ali Ebe Bekar. Elisabeth Rethberg and Rudolf Laubenthal made the most of their roles and sang with their accustomed artistry. Among the others who contributed toward the success of the opera were George Meader and Ina Bourskaya. Bodanzky conducted.

A decided contrast to the Barber is L'Heure Espagnole, with charming and gracious Lucrezia Bori in the role of Conception. She was ably supported by Lawrence Tibbett, who gave an excellent portrayal of the cock-sure muletier; Ralph Errolle, the poet; Adamo Didur, Don Inigo Gomez, and Angelo Bada, Torquemada, the clockmaker. An unusually fine cast was selected for this opera. Hasselmanns conducted.

## MEFISTOFELE, DECEMBER 4

Mefistofele was given at the Metropolitan with Gigli, Chaliapin, Alda, Peralta, Alcock, Bada and Meader, on December 4. The conductor was Serafin. There was the usual jammed house and the usual enthusiasm. Rehearsing impresses one with the fact that this is a wonderful opera for Chaliapin, and he certainly makes the most of his role. He was called for after the final curtain for many minutes but, for reasons best known to himself, failed to respond.

[Other reports of the week will appear in the next issue.]

## More Nearing Puzzles for Martin's Book

Homer Nearing's Music Word Puzzles have been so popular with the young readers of John Martin's Book that the publishers have recently accepted another series for publication. The puzzles are an ingenious adaption of the crossword idea to musical compositions, and have brought forth many enthusiastic comments.

## New Post for John S. Macdonald

Following an association of twenty-four years with the Victor Talking Machine Company, John S. Macdonald will take charge of the entire recording department of the Columbia Phonograph Company.

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# FERRARI-FONTANA

**FAMOUS TENOR**



**ACHIEVES NEW HONORS IN  
THE JEWELS OF THE MADONNA  
IN PHILADELPHIA,  
NOVEMBER 19.**

The Ledger said: "HE WAS THE THOROUGH  
ARTIST THROUGHOUT."

The Record wrote: "Ferrari-Fontana was the Gennaro, a role demanding emotional fervor as well as good singing ability. He invested his part with intelligence and was an ardent wooer."

The Enquirer: "Ferrari-Fontana's voice was robust and dramatic. His first act song to the Madonna and ensuing duet with his mother were effective and his acting throughout was convincing."

MR. FERRARI-FONTANA'S vocal studios are located at 324 West 101st Street, New York. Telephone Riverside 2998



## CARA SAPIN REJOINS FACULTY OF LOUISVILLE CONSERVATORY OF MUSIC

Contralto, Pupil of Regneas, Again Heads Vocal Department of Louisville Conservatory of Music

After an absence of eight months spent in travel and study abroad, Cara Sapin, contralto, a pupil of Joseph Regneas, has returned to Louisville to resume her duties as head of the vocal department of the conservatory there. The beauty of Cara Sapin's voice and her consummate artistry place her in the foremost ranks of native artists, and music lovers of Louisville are to be congratulated upon being



Griswold photo

CARA SAPIN.

able to retain her in their midst. Her annual recitals are taking their place in Louisville's musical history and the most recent one, given on November 18 under the auspices of the Wednesday Morning Music Club, was not only admirably rendered, but also brought forth a program of songs which only an artist in every sense of the word could present. Many of them were gathered while abroad and coached with Hettich and Grooley in France and Bergwein in Germany.

### ARTIST-PUPIL OF JOSEPH REGNEAS

Mme. Sapin acquired her vocal technique and style when for several seasons she was a pupil in New York of Joseph Regneas. Here she imbibed those principles and ideals which have been her mainstays throughout her musical activities. From there she was engaged to do leading roles with the Boston Opera Company. This engagement was followed by extensive concert tours, resulting in a call to head the vocal department of the conservatory in Louisville.

Perhaps there is no more active town musically in the south than Louisville, Ky., the time honored festivals of which rank with the best that have ever been given. It is but natural that so artistic a community should become a music center and that a splendid conservatory should find appreciation and ample patronage. Such teachers as Cara Sapin bring to their task a thorough knowledge of the voice, enthusiasm, unusual musicianship and an intimate acquaintance with language and song literature. Several concert and recital appearances have been booked by this artist for this season.

### Cecil Arden Returns from Tour

Cecil Arden, of the Metropolitan Opera, has returned from a most successful tour to the Coast, having sung some fourteen concerts within a month. Her Colorado Springs recital, in which she sang Carmen's Dream as her closing number, was said by many who attended to have been one of the finest concerts ever given under the auspices of the Colorado Springs Musical Club, which has been bringing artists of renown to that city for the last twenty-five years. Although the usual opening classic group seldom arouses much more than polite applause, Miss Arden had to respond to three encores after her first group. The applause increased after each group until at the close of Carmen's Dream, Miss Arden had a real ovation.

In Denver, the critic on the Times said: "Miss Arden sings with such gratifying naturalness and sincerity and projects such rare personality into her work that one is almost unconscious of the physical singer, her method and even her clothes, and thus the song is direct in its appeal to the imagination as well as the emotions."

In San Francisco Miss Arden appeared before a select audience under the auspices of the Seven Arts Society. Her program, which was given by special request almost entirely in English, met with tremendous success and she responded to numerous encores. Through this appearance Miss Arden has been engaged for several concerts next season in and near San Francisco. She will be in New York for about ten days before leaving for a group of concerts in Mississippi. She then returns to New York where she will sing at the Metropolitan, and in January again leaves for the Pacific Coast. On her return, Miss Arden will be heard in Florida.

### S. Wesley Sears Gives Organ Recital

S. Wesley Sears, organist and choirmaster of St. James P. E. Church, Philadelphia, gave a recital recently in the First Presbyterian Church, Trenton, N. J., and according to the Trenton State Gazette "Mr. Sears displayed a fine mastery of the organ in his playing, and more than this pleased his hearers with a very attractive program, which included an admirable selection of numbers, in which he was able to exhibit a variety of moods." The critic of the Trenton Times was equally enthusiastic, stating that "Mr. Sears delighted

all who heard him. He came to Trenton preceded by a great reputation, which he admirably sustained. His recital demonstrated his complete mastery of the instrument, his clean and faultless technique and his smooth, free playing. His performance held the close attention to the end of the program."

### Busy Season for Soder-Hueck

Ada Soder-Hueck, vocal teacher and coach, who has brought out many successful pupils during the last eighteen years since establishing herself in New York, is much gratified with this season's outlook. She not only has a large class of promising pupils and artist-pupils, but has also a number of foreign artists who are coaching with her. Mme. Soder-Hueck, as the personal representative of a number of singers, has been successful in securing some important engagements for them.

Mme. Soder-Hueck is one of the last representatives of the world-famous Garcia Method, being trained in that herself. She gave up a career as opera singer and concert artist to become a teacher and maker of worthy artists. Among those whom Mme. Soder-Hueck claims the credit for their training are: George Reinher, tenor; Walter Mills, baritone; Ellie Ebeling, dramatic soprano; George Rothermel, tenor; Marion Lovell, coloratura soprano; Elsie Lovell-Hankins, contralto; Bertha Johnston, dramatic soprano; Helen Lane, coloratura soprano; Rita Sebastian, contralto; Joseph Hempelman, tenor; Anna Reichl, lyric soprano and others.

## SAN ANTONIO, TEX.

SAN ANTONIO, TEXAS.—Harry Farberman, violinist, was presented in recital, October 27, as the first artist, in a series of musical teas, sponsored each season by the Tuesday Musical Club, Mrs. Eli Hertzberg, life president. Mrs. Joseph Choats King is general chairman of the teas this season, ably assisted by Mrs. Leonard Brown, as vice-chairman, with a committee of fourteen to assist. Mr. Farberman's tone is big, sonorous and brilliant. His technique is excellent. Many recalls and encores were demanded. Margaret Engler gave capable support at the piano. Mr. Farberman was presented in recital in the evening at Our Lady of the Lake College, playing a different program.

The junior and senior classes of Brackenridge High School presented a combined musical and art exhibit, October 14 and 16, in observance of National Art Week. The musicale was directed by Mary Kroeger, who is in charge of the choral clubs. Otto Zoeller was in charge of the orchestra.

Mrs. James Chalkley, soprano, gave an interesting group of Irish songs, accompanied by Fern Hirsch, recently.

Walter Dunham, organist, played the dedication program on the new organ in the Pabst-Hauser Memorial Church, S. W.

# WILLIAM MURDOCH

## VISITING AMERICA THIS MONTH

### Recent European Press Criticisms

#### GERMANY

"In William Murdoch it was not difficult to excite the public to such enthusiasm that he had to add at the end of his programme another one of encores, just as if this young Englishman were one of our favorite and best-known pianists. A temperament that makes every phrase pulsate with life."—*Dresdner Neueste Nachrichten*, October 29, 1925.

"An Englishman with temperament!"—*Dresdner Volkszeitung*, October 24, 1925.

"The technique of the artist did not fail in the smallest note; his use of the pedal is exemplary, his touch beautiful."—*Dresdner Nachrichten*, October 25, 1925.

"Though he is a virtuoso of the first rank, and the possessor of an absolutely brilliant technique, he understands the spirit of the music. Few pianists know how to produce such a tone."—*Dresdner Anzeiger*, October 23, 1925.

"A new name, of which we must take note."—*Sächsische Staatszeitung*, October 22, 1925.

"His playing of works by Bach and Franck was not only technically a superb performance, but also structurally great."—*Hamburger Fremdenblatt*, October 27, 1925.

"He has at his command an extraordinary finger facility, and a clear, expressive, round and full tone."—*Frankfurter Nachrichten*, November 5, 1925.

"William Murdoch is a master of musical impressionism. I have never heard Debussy, Ravel, and also Cesar Franck played with such richness of imagery or such a depth of musical feeling. A performance of the highest rank."—*Signale*, Berlin, October 28, 1925.

"A virtuoso of outstanding quality and a musician of the finest understanding."—*Frankfurter Post*, November 7, 1925.

"With the unusual fineness of his touch he gave a tone-picture of sensual charm."—*Kölnischer Zeitung*, November 7, 1925.

"He is a brilliant technician, but also knows how to keep sense of form, playing with strength, energy, big vision, firm rhythm, and temperament."—*Münchener Neueste Nachrichten*, November 8, 1925.

"A marvelous fellow is the Australian pianist, William Murdoch. Musically full-blooded. Fundamentally healthy. So full of life and manliness that he immediately transported his hearers. Without pose or mannerisms. Such a meteor must be an event in the musical heavens. William Murdoch, we thank you!"—*Münchener Zeitung*, November 12, 1925.

"He played both Bach and Franck wonderfully. His tone is penetrating and yet not hard, and his interpretations are built upon the architectonics of the works."—*Germania*, Berlin, November 13, 1925.

#### NORWAY (Oslo)

"He is first and foremost technically a fine and powerful virtuoso, a regular giant at the piano."—*Oslo Aftenposten*, September 26, 1925.

"The pianist was incomparable in the French section."—*Dagbladet*, September 26, 1925.

"His execution of the modern compositions was a revelation of beauty. As an interpreter of modern music he is unique—a sovereign. We have never heard such coloratura of the piano in this country."—*Morgenposten*, September 26, 1925.

"As on previous occasions, an experience to be treasured. His technique is superb, rapid, and assured. As an artist of touch he is a master."—*Morgenblad*, September 26, 1925.

#### SWEDEN (Stockholm)

"An artist by the grace of God."—*Svenska Dagbladet*, October 7, 1925.

"A very fine pianist, with a touch of the richest nuance and a lively imagination for color."—*Dagens Nyheter*, October 7, 1925.



"An artist of remarkable distinction and culture."—*Stockholms Dagblad*, October 7, 1925.

"The Bach-Busoni Toccata was given a monumental interpretation; one could almost believe he was playing on an organ with several manuals."—*Stockholms Dagblad*, October 12, 1925.

"His interpretation was the rarest and most refreshing offered to us for a long time."—*Sydsvenska Dagbladet*, October 14, 1925.

#### DENMARK (Copenhagen)

"An absolutely eminent pianist and a particularly excellent virtuoso."—*National Tidende*, October 13, 1925.

"His playing throughout is beautifully even, and at the same time thoroughly masculine and free from sentimentality."—*Politiken*, October 13, 1925.

#### ENGLAND (London)

"Mr. Murdoch revealed himself as a Beethoven player of the first order. His reading of the C minor concerto was clear, definite in outline, sympathetic and well-balanced. Throughout the work he displayed a sound musical judgment with which to re-enforce his steady and reliable technique."—*Morning Post*, November 21, 1925.

"Not only has Mr. Murdoch temperament, but he can direct it. His measurements of strengths, his composing of fixtures and his differentiation of colors were managed in a way which spoke not only of impulse but also of firm thought."—*Daily Telegraph*, November 23, 1925.

"Mr. Murdoch played once again with all the executive facility and finish of style which we have learnt to expect from him."—*Westminster Gazette*, November 23, 1925.

## New York Recitals Boston Recital

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Nov. 8, Friends of Music

Nov. 20, Mundell Club

Dec. 20, Friends of Music

Jan. 8, Biltmore Hotel

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## ARTIST PSYCHOLOGY

### XVII. Exploitation

By Frank Patterson

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One of the first things that suggests itself to the mind of many an artist as he approaches the time when he is to make his appeal to the public for its favor is the necessity of seeking some means of attracting attention. Few artists realize that if a giant is big enough he will be seen. He will tower so over the heads of the crowd that everyone will be aware of his existence. Everyone will turn to look at him. He will need no cap and bells to get public attention. His size will bring it to him without any effort on his part. For such a man, to be is to be noticed.

But the average artist has the modesty not to think himself a giant. In a way he is right. And in a way he is wrong. An artist may not be a giant among artists, but he is, if he is an artist at all, a giant among men. To think himself less than that is to think far too little of his profession. As well might rising ground think itself flat; as well might mountain peaks strive to bow their heads to the level of the plain!

And the artist who seeks means within his art to draw public attention to himself shows by that very thought that he is somewhere lacking in true artist mentality. There are external means, necessities, such as advertising, such as the placarding of the artist's appearances, such as the usual press material, but none of these lie within the artist's art.

Within the art are other possibilities, all of them unfortunate, none of them ever employed by real artists. They mean, all of them, that the artist must do something to attract public attention which he would not do by any impulsion of the art instinct. In creative work such things are likely to be called pot-boilers, and the true artist would rather starve than create them. We do not find the portfolios of Bach, Brahms and Wagner cluttered up with a lot of worthless work which must be esteemed as unworthy of the master.

It may well be said that the artist must travel the straight and narrow path of artistic rectitude if he would attain and retain his artistic position and his self-respect. Yet the beginner, though well aware of this, all too often deems it impossible—possible for others perhaps but impossible for him. In his impatience to be noticed he will do anything, or almost anything, to attract attention.

One of the first plans that seems to commend itself in such cases is the selection of extraordinary programs—period programs, historical programs, modern or futuristic programs, programs of some particular language or land, and so on without end—for the inventive abilities of artists in such matters are enormous.

Now the point is that such programs, each and every one of them, are interesting and worthy and in no wise subject to adverse criticism. Whatever adverse criticism is involved concerns the artist's attitude towards his art, and it resolves itself into a simple question of honesty: is the artist honestly enamored of the type of music he selects for performance, or does he use it merely as a means of self-exploitation?

One might ask similarly, does the "diva" really like to be held up by bandits, or is the hold-up merely a fake, or does it exist only in the imagination of the press agent?

Some readers will exclaim that such flamboyant means of attracting public attention are terrible. Perhaps. But still more terrible by far are the means of those who pretend devotion to some particular class of music. For it is to be noted that the "diva," whatever press agent stuff may be used to attract attention to her name, never allows it to touch her art, while these other artists here alluded to make their art the basis of it.

There are dozens of plans, far too many to mention, evolved by artists or their agents to get attention, and these plans, as is seen, separate themselves into two distinct classes: those that do not touch the artist's art, and those that do. And no real artist—every reader should remember this!—no real artist will stoop to the latter.

To the real artist his art is inviolate. Not only that, but his singlemindedness in the matter is so definite that he is not even tempted. His whole idea in life is ultimate perfection of performance and beyond that his mind does not go.

And when an artist begins to resort to artistic trickery to get attention we may be quite sure that he doubts his artistic powers. He knows he cannot win in straight competition with the great, and gets sidetracked among the charlatans.

The self-respecting artist will not do that, even if his limitations prevent success in the straight game. All is fair in love and war—and advertising. Quite so! But not in art! The artist may advertise as he likes and give his press agent free rein. That is harmless enough, though often foolish and futile. But the moment the artist sacrifices his art-conscience he is done.

It is with the psychology of this thing that we have to deal, for artists who thus go astray and wander from the path of artistic rectitude "think wrong." Such wrong thought should be crushed out at the very beginning. The artist who finds such ideas crowding into his brain should say to himself over and over again: Though I may never attain fame, I will ever remain an artist.

Our orchestras and chamber music societies, and our teachers' studios, are filled with such genuinely self-respecting artists, any one of whom might have attained some sort of flamboyant success, in vaudeville if not on the legitimate stage, if they had been willing to sacrifice their art-ideals.

And it is probable, though of this we cannot be sure, that many a poor old failure deplores, too late, some early mistake that barred him forever from the position among real artists to which his talent and ability might have entitled him. I believe I have known a few of these. I believe I know now some who are not too old to mend their ways but who simply cannot "think right."

That is the feature of the case which justifies this writing. For it matters not at all what becomes of the talentless, but those with talent should be guided in the right direction if possible. It often is possible. It is surprising what effect a hint sometimes has in setting off a train of thought that

may save a career. Awakening is often very sudden for those who are burdened with problems, and getting a start is certainly a problem of the first order for some. It is really a problem of the first order for every artist, but many of them see it only as a problem of finance or patronage, not as one involving their art.

One cannot too vigorously repeat and insist that this problem should never involve the artist's art. His art, as already said, should be sacred—inviolable. Whatever means he may take to get public attention, those means should never include artistic dishonesty or insincerity. The artist who permits himself that is sure to be found out in the end. There is no such thing as permanent deception.

We often wonder why the careers of some of the greatest artists are so simple. They go on from year to year, never doing anything spectacular, scarcely changing or adding to their programs, yet never losing their popularity.

The answer is, that they are great interpreters of great music and the public never tires either of the music or of its proper interpretation.

On the reverse side of the medal are those who are constantly seeking new interpretations for the music or new music for interpretation. Why? Not because they have any faith in the new interpretation, or because they have any love for the new music, but simply because they think that if they do something spectacular, something different, they will be seen.

Perhaps they will be seen. Perhaps for a short moment they may attain what looks like success. But that such means ever yet won lasting esteem or universal success I do not believe. It is contrary to every instinct, contrary to every bit of biographical data we have concerning the great artists of the past as well as of the present.

Therefore the ambitious artist will do well to keep his mind on his art, that is to say, on the great interpretation of great music.

### Benefit Concert for Wright Memorial Fund

A benefit concert for the William Lyndon Wright Memorial Fund was given in the chapel auditorium of New York University, on December 1. Mr. Wright was an instructor in music at the University, and director of the University Heights Choral Society, before his death several years ago. He was also gaining recognition as a composer, and one of his choral compositions won the prize for the best choral work, shortly before his death.

The Fund was established in his memory to purchase books for the music library at the University. The Lyndon Wright Choral Club, of Yonkers, N. Y., furnished the program to raise money for the Fund, and Amelia Galloway, violinist, was the assisting artist.

### PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Sonzogno Publishing House—25,000 French francs for unpublished song or chansonette in dance rhythm; poem in English, French, Spanish, Italian or German. Manuscripts must be in by December 15. For further particulars address Sezione Concorso, c/o Sonzogno, via Pasquirolo 12, Milan, Italy.

Washington Rubinstein Club—\$100 for women's chorus in three parts, open to American citizens. Compositions to be submitted by December 15. Complete details may be secured from Mrs. Harvey Lee Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbott, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$500 for three-part chorus, women's voices, medium difficulty; \$100 for song by woman composer; \$100, cello solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Serge Korgueff—Violin scholarship in Boston Conservatory of Music. Competition in December. Details on request. Address Prof. Serge Korgueff, c/o Boston Conservatory of Music, 250 Huntington Ave., Boston, Mass.

Chicago North Shore Festival Ass'n—\$1,000 for orchestral work by an American composer. Scores must bear motto, accompanied by sealed envelope containing name of composer, with corresponding motto on outside. It must not exceed fifteen minutes in performance and must be submitted before January 1, 1926, to Carl D. Kinsey, 64 East Van Buren St., Chicago, Ill.



# IRENE SCHARRER

Visiting America February and March 1926

Playing with Boston Symphony Orchestra

February 22

New York Recitals

February 25—March 4

## Recent Press Notices:

### LONDON

"It was abundantly clear on Saturday afternoon—as indeed it has been on many former occasions—that Miss Irene Scharrer has achieved that desire of most artists—the power to attract an audience."

"All through it Miss Scharrer appeared to be reveling in the possession of a technique more than adequate for the work she was undertaking, to take delight in the production of a lovely tone, in the execution of some passage with the swiftness of the swallow's flight."—*Daily Telegraph*.

"... Miss Scharrer played with remarkable breadth of style and freedom from affectation, the technique throughout being of a kind that may, without exaggeration, be set down as brilliant."

"Strength, decision, and a beautiful quality of tone were notable factors in Miss Scharrer's performance of the opening section of the sonata, while to the calls for feeling in the most famous movement, and also in its predecessor, the artist was always responsive."—*Daily Telegraph*.

"... When she was required to be simply an artist she was an artist and when the role of virtuoso was required in Tchaikowsky, Miss Scharrer was more than equal to its demands, which means, on analysis, that Miss Scharrer is artist enough (and with the necessary technical equipment) to be both."

"In a word, this accomplished pianist, who has already won her place in the front rank of British executants played the Schumann as Schumann is played, and the Tchaikowsky as Tchaikowsky is and should be played."—*Daily Telegraph*.

"Miss Scharrer belongs to the rather small group of pianists who can give such a programme with the assurance that they will be able to hold the interest of a miscellaneous audience throughout its course."

"Her command of the instrument and of its subtle varieties of tone colour is unflinching."

"One got great pleasure from her exquisite treatment of the 'double thirds' of Op. 25, No. 6. On the whole she seemed happiest in the Sonata; its big outlines and strong rhythms gave her a magnificent opportunity, of which she availed herself fully."—*The Times*.

"Her playing is full of subtle touches, her execution is all that the most fastidious can desire, and the romance she infuses into her readings shows keen artistic insight."—*Daily Mail*.

"... The mingled fire and tenderness of her playing found their true sphere in the long list of Chopin's Preludes and Etudes which formed her second group of pieces."

"The tenderness in the quieter passages was real and did not degenerate into sentimentality."

"In this respect, her interpretation of the Etude Op. 25, No. 7, was a model of true feeling. In matter of fluency and touch, Miss Scharrer's playing is beyond reproach."

"Miss Irene Scharrer is a pianist who for some time now has been among the elect of her sex."

"Her ability is many-sided and her sympathies are wide. She particularly distinguished herself by the range of feeling she displayed and imparted into the familiar Funeral March which belongs to the Sonata a great amount of meaning, but though her climaxes were forcible and broad they were not exaggerated. The expressive portions of this and other Chopin numbers which she gave were noteworthy in their sincerity and maturity... She illustrated her unusual powers as an interpreter and performer."—*Morning Post*.

"In flat minor, she was never at fault, her playing being touched with poetry, and marked by a delightful sense of rhythm and a pearly touch."—*Standard*.

"In its effect, a recital of Chopin's music has points in common with a display of rare jewels. For sheer beauty the gems cannot be matched—few other composers' works are so susceptible to the light in which they are presented or the deftness with which they are placed before the spectator."

"One realized anew as Miss Irene Scharrer was flinging their claims of light with inimitable grace before one's mind's eye at Queen's Hall yesterday afternoon that she has attributes of personality which make her peculiarly apt for the task. Sheer beauty of tone is combined with a fire and color which few can compass with equal discretion."

"The chief work given yesterday was the Sonata in B minor, Op. 58, and the way in which she handled the Largo was an epitome of her methods. The Ballade in F minor, Op. 52, the Impromptu in A flat, Op. 29, and the unique Herceuse turned their facets to our delectation at her magic touch, and there was no one of the shorter Preludes and Etudes but glowed anew."—*Sunday Times*.

## On the Continent

### NORWAY, SEPTEMBER, 1923

"Irene Scharrer is one of the greatest pianists who has visited us... A wonderful occasion for enjoyment and admiration, as we sat and listened to the distinguished artist playing we thought we had never heard a more beautiful tone or clearer phrasing, and the playing of Chopin, full of grace and womanly charm but quite free from sentimentality, and had sometimes purely masculine power and brilliance. A well-filled house; the King and Queen present; enthusiastic reception; encores."—*Orebladet*.

"Irene Scharrer is a concert virtuoso of the first order, and has complete mastery of the modern concert piano. She has a splendid tone, a beautiful combination of power and charm, and a superb power of interpretation."—*Morgenblad*.

"We can without exaggeration characterize Irene Scharrer's interpretation of Chopin as that of a fellow genius. He himself would not have taken exception to the phrase. Miss Scharrer has succeeded in penetrating to his innermost being."—*Morgenblad*.

"It was a real joy to hear the English pianist Irene Scharrer with her wonderful tone, and to hear for once, such an intellectual interpretation of Bach. Her performance was remarkable for its distinction and high culture."—*Afterposten*.

### BELGIUM, OCTOBER, 1923

"Miss Irene Scharrer has surmounted all technical difficulties. The piano has no secrets from her, rarely have we heard so deep and true an artist, in the real sense of the word. A select public was conquered at once by the first touch of her fingers in prelude and fugue of Bach, and never ceased applauding. She excelled especially in the Schumann Fantasia... Inspired with great contrast and great passion, Chopin's versatility, his caprices, his morbidity and his gaiety, she interpreted with great beauty and ease, in brief, an evening of the greatest aesthetic beauty."—*L'Etoile Belge*.

"She is certainly one of the most brilliant and complete woman pianists we have heard for a long time. If she played little pieces of Scarlatti, Purcell and parodies in a ravishing fashion, she did not fear to attack the bigger works, such as Schumann op. 17, which she interpreted like a great virtuoso. Modern technique with its fluid and rippling harmonies has no secrets from her, and when it comes to Chopin, she succeeds in penetrating into his innermost meaning with a virility and ardor which carries us away. A name to remember, an artist to hear again."—*La Nation Belge*.

### HOLLAND, OCTOBER, 1923

"Wonderful technique, extraordinarily skilled, sometimes exquisite, and sometimes brilliant, she dominates the keyboard in a royal manner. Indisputable excellence and charm in her playing... a very numerous audience showed the utmost appreciation and gave the newcomer an enthusiastic and rapturous reception."

### Algemeen Handelsblad.

"Her playing shows very great technical maturity and a purely artistic insight; she can make the tones swell up mightily and glowing to the richness of a peal of bells—as for instance in the Schumann op. 17—or can temper them in a muse of feeling to a veiled sparkling—as in Purcell's Sarabande. Her performance is free and sincere; she can 'sing' with intimate feeling, but she can also rush along impetuously and tempestuously, but at the same time without losing her self-control, and moreover, that self-control gives rise to her well-thought-out use of the pedals, which gives her such a rich range of color."—*Nieuwe Rotterdam Courant*.

"Miss Irene Scharrer is undoubtedly a very gifted and clever pianist. Talent for technique and maturity of technique are to be found in her playing, and they make it something more than fluent and skillful piano playing."—*Der Nieuwe Courant*.

"Her recital enabled us to welcome her as a fully developed artistic personality whose performances are worthy of the utmost appreciation."—*Hagg Sche Courant*.

### GERMANY, OCTOBER, 1925

"Who is Irene Scharrer?... and we answer: a pianist, whose cultivated, beautiful touch, whose consummate technique, self-control and conviction of style were shown to a remarkable degree."—*Barzenzeitung*.

"One cannot praise sufficiently the finished technique and brilliant playing of Irene Scharrer. Her touch is marvellous, her contrasts well balanced, her fluent velocity amazing. Chopin's works she interprets with a great sense of beauty and a rare understanding."—*Signal der Musikalischen*.

"Irene Scharrer is a remarkable pianist, whose cultured touch, phenomenal technique and power to create living forms and shapes make us recognize her inborn musical nature. The three Scarlatti sonatas were full of sensitive attraction under the magic of her hands. Schumann's Fantasy was rendered in broad outlines. In the new French impressionists Debussy and Ravel, her touch conveyed the most subtle and delicate distinctions and exquisite prismatic gradations, introducing the music to the audience in the most persuasive way."—*Allgemeine Musik Zeitung*.

"Irene Scharrer, who gave her first recital in the Hochschule, is richly endowed. The fluidity of her mind gave color and life to all she did; tracing the intricate filigree of Debussy with such exquisite finish that they took shape and form and lived before us."—*Preussa Kreuz Zeitung*.

"England sends us as an ambassador of music, Irene Scharrer, who is indeed a most highly distinguished artist. She reveals qualities of real womanliness, yet with no lack of power. Chopin under her hands is interpreted with a perfect understanding of his every quality."—*Berliner Zeitung Mittag*.

"Irene Scharrer has the most exquisite touch and subtle shading of tone. She played Cesar Franck's Prelude, Chorale and Fugue in such a way that it was impossible for one's thoughts to deviate from it for a moment, and she held her audience enthralled. She proved that she possesses the vivid activity of true vision. Beethoven's C minor sonata had a noble conception, deep feeling, perfect balance and poise, were united in perfect harmony."—*Der Tag*.

"Irene Scharrer has remarkable powers. Around her Debussy and Ravel she weaves a deliciously delicate silken web and the subtlety and grace of her French impressionists is exquisite in its finish. Her Chopin studies are executed with an exceptionally rare and exquisite taste. There is perfection of technical facility. A pianist of infinite worth."—*Tagliche Rundschau*.

"A beautiful versatile touch grips one in Irene Scharrer's playing. Bach she plays with great understanding. Technical certainty, the art of color, exquisite tone, she owns to a high degree. At her two recitals she showed what a remarkable pianist she is."—*Deutsche Zeitung*.

"Through her second recital Irene Scharrer considerably emphasized the great impression she had made at her first concert. She makes us all conscious of the joy she feels; and with what ease she conveys to her audience the sheer exuberance of her artistry. Her art is a revelation, inspired by true musicianship, which in moments of exalted inspiration gives utterance to great nobility of feeling."—*Deutsche Allegem Zeitung*.

"I unfortunately only heard Irene Scharrer's Chopin studies. Her interpretation is not only technically flawless, but shows genuine musicianly feeling."—*Deutsche Allegem Zeitung*.

"Irene Scharrer gave a classical and modern programme, which showed her to be a true artist. She has at her disposal such a beautiful resonant tone, together with a technique that enables her to express the masterpieces with intellectual judgment and fine discernment."—*Local Anzeiger*.

For terms and dates apply, GEORGE ENGLS

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STEINWAY PIANO

## FRANCE RE-ESTABLISHING MUSICAL ENTENTE WITH CENTRAL EUROPE

PARIS.—The first concert of the newly formed Orchestra Philharmonique de Paris, on November 4, was a festive occasion and entirely successful, public and press being enthusiastic on the whole. The conductor was Bernard Tittel, of the Royal Opera of Budapest, and the program included, besides Fauré's *Pelleas et Melisande*, the *Kindertotenlieder* of Gustav Mahler, sung by Lina Falk, Korngold's *Much Ado About Nothing* suite and two works of Mozart. At the conclusion of the concert a reception was given to Bernard Tittel. This is a definite effort to overcome the

lingering vestiges of war feeling and a number of the conductors who will play here come from Central Europe. The gathering was a representative one, Florent Schmitt, Theodore Szanto, Vincente Davice, Rhené Baton and Eleanor Spencer being present. M. Tenroc, the editor, in a short and interesting speech talked of the great importance of there being friendly relations between France and Central Europe, adding also that the League of Nations should have a music section, for it would aid in the establishment of peace.

N. DE B.

## ROME TO HAVE OPERA

## SEASON AFTER ALL

Forecast of Concert Season—Leff Pouishnoff Scores Unusual Success

ROME.—Visitors to Rome this winter may be glad to hear that Mme. Carelli, of the Costanzi Theater, has received her desired subsidy (if said visitors ever had any doubts on the subject) and that the famous opera house will open its doors as usual on St. Stephen's Day (December 26). Verdi's *Don Carlos* will be given with Galeffi as the Marquis of Posa. The repertory has already been printed in an earlier issue of the *MUSICAL COURIER* and there remains to be added only the fact that the leading part in Debussy's setting of *Annunzio's St. Sebastian* will be sung by Ida Rubinstein who created the role in Paris with such success that d'Annunzio wrote her a letter of thanks and appreciation.

## BRILLIANT AUGUSTEO SEASON

The mysterious silence in which all news of the coming Augusteo season was wrapped has at last been broken and the music lovers of Rome have been told what and whom they are going to hear this season. Molinari continues to be the regular conductor and, as usual, a number of foreign conductors have been invited for guest performances. Among these are Alexander Gretchaninoff, Fritz Busch of Dresden, Victor de Sabata and Rhené Baton. Two Italian guests will be Vittorio Gui from Milan and Piero Coppola. Godowsky, whose coming has been eagerly awaited since last year, heads the list of soloists for the orchestra.

Honegger's *King David* will have its first performance in Italy at these concerts. Other novelties (which for the most part will be conducted by Molinari) are to be Francesco Malipiero's *St. Francis of Assisi*; Berlioz' *Requiem*; Renzo Bossi's burlesque, *Pinocchio*; Pich Maniagalli's *Sortilege* (witcheries), a symphonic poem for piano and orchestra; Ludovico Rocca's *Cella Azzurra* (the Blue Cell), a symphonic legend; Victor de Sabata's symphonic poem, *Gethsemane*, and the overture to Respighi's *Belfagor*.

## BACH NOVELTIES FOR ROME

Strange as it may seem, Rome has never heard Bach's *Passion According to St. Matthew*, nor his *C minor Mass*, so Georg Schumann who is to conduct his choir, the *Singakademie*, in those two works as well as Handel's *Israel in Egypt*, will be introducing two novelties here.

## POUSHNOFF PLAYS GODOWSKY'S JAVA SUITE

Four recitals have heralded the official opening of the concert season. By far the most important of these was the appearance of the Russian pianist Leff Pouishnoff, already well known to Americans. He played a much varied program in a masterly, vigorous style, yet with such charm, lightness and poetic feeling that after each number the audience applauded vociferously. He seems at his best in Liszt and Chopin, though he brought full understanding and sympathy to Leopold Godowsky's new *Java Suite*, of which he played the first two numbers.

D. P.

## Curtis Institute Notes

Two separate series of recitals have been inaugurated this season by the faculty members of the Curtis Institute of Music. The first, to which the public is admitted, consists of five concerts to be held in the foyer of the Academy of Music from now until March. The joint recital given by Bachaus and Felix Salmond opened these recitals on November 19.

In contrast to the formal recital atmosphere of the foyer concerts is that of the eighteen concerts to be given monthly at the Institute, where, in the charming and informal surroundings of the school hall, the students and a few invited friends may listen to the music.

Carlos Salzedo, instructor of the harp, opened the Institute recitals on December 2 with a program that represented the classical, romantic and contemporary eras of music as translated especially in terms of composition for the harp. For the period between 1668 and 1764 he selected compositions by Couperin, Corelli, Haydn and Jean-Philippe Rameau. The romantics were represented by Pierre and Dirand, and contemporary composers by Debussy, Grandjany and Salzedo.

## Elliot Griffith Produces Pantomime

On December 3 and 4, at the Horace Mann High School, Broadway and 120th Street, a newly composed pantomime with music by Elliot Griffith was given. There were three performances, all of them highly successful. The pantomime was preceded by a play, *The Prince Who Learned Everything From Books*, by Benevente, and the pantomime was in the nature of an epilogue to the play. It occupied about twenty minutes in performance, the music including

a march, several dances and a number of dramatic scenes. The arrangement was for piano solo, Mr. Griffith performing.

## St. Cecilia Club Gives Hospital Concert

The St. Cecilia Club, Victor Harris, conductor, is doing something very much worth while in giving an annual hospital concert. This has become a distinct feature of the club, which probably is the only organization of its kind in the city which gives a similar program in a hospital each year. These concerts are complete St. Cecilia Club affairs, even to the extent of presenting an assisting artist. The programs, however, are arranged by Mr. Harris to suit the needs and desires of an audience such as is likely to be found in a public hospital. The length of the program also is cut down to an hour instead of the regular one hour and a half. There generally are one hundred singers, and preparation of the program is the same as that for the regular Waldorf-Astoria concerts—and that is saying much, for a concert by the St. Cecilia Club always is a rare musical treat. The concert given at the Bellevue Hospital on November 24 was a memorial to Alice Mandelick Flagler. The program was opened with Victor Harris' Invocation to St. Cecilia and was followed by Clutsum's *Myrra* and Strauss' *Blue Danube waltz*, all of which were beautifully sung by the club under the direction of Mr. Harris. John Barnes Wells then displayed his accustomed artistry in a group of songs which delighted the audience. Following two additional groups by the club, Mr. Wells again was heard in several numbers, after which the program closed with Mr. Harris' *Morning*, sung by the club with Katherine Lurch singing the alto solo.

## An Hour of Music with Dudley Buck Pupils

An hour of music with the pupils of Dudley Buck was thoroughly enjoyed by a good-sized audience on November 24. Similar recitals are given at the New York studio of Mr. Buck each season, and always are enjoyed by professionals, students and many prominent persons interested in the vocal art. These programs are well arranged and prove a delight to the audiences. The artists presented on November 24 were Nadine Cox, soprano; Adelaide De Luca, contralto, and Frank Munn, tenor, who were heard in operatic arias and songs, all given in an artistic manner. Elsie T. Cowen furnished her usual musically accompaniments.

## Christmas Concerts at Mannes School

The annual Christmas concerts of the David Mannes Music School will take place on Saturday afternoon, December 19, and Monday evening, December 21, in the recital hall of the school. On Saturday the younger students will be entertained by a recital of folk songs and dances in costume by Ellenor Cook, rather than performing themselves as they did last year. On Monday the older students, under the direction of Giulio Silva, will give excerpts from Handel's *Messiah*, and Bach's *St. Matthew Passion*. The senior orchestras and vocal students will take part in this concert.

# RAOUL QUERZE



TENOR

"RAOUL QUERZE, a young tenor, who has already won considerable fame, has been compared by the London critics to Caruso, McCormack and other famous singers for splendor of voice and exquisite phrasing. This admirable artist has already been engaged for London under most favorable terms."—*Il Piccolo Teatrale*, October 29, 1925.

"RAOUL QUERZE was enthusiastically applauded in London at three concerts in which he displayed to the full his splendid voice and his excellent vocal method. After London, he went on for concerts to Paris and Brussels."—*Corriere di Milano*, October 21, 1925.

"The tenor, RAOUL QUERZE, won in his London concerts a distinct and spontaneous success which brought him several advantageous offers for return engagements, of which he accepted one with Manager Russell. The press praises his impeccable method of singing and the purity of his voice. He was compared to Caruso and McCormack for his diction, phrasing and voice control."—*In Rivista Melodramatic Review*, October 29, 1925.

LONDON—Aeolian Hall, Sept. 25 and Oct. 2  
BRUSSELS—Salle de l'Union Coloniale, Oct. 20

PARIS—Salle des Agriculteurs, Oct. 24  
GENEVA—Salle du Conservatoire, Oct. 27



**Florizel von Reuter, Violinist, Coming**

The managerial firm of Evans & Salter is bringing Florizel von Reuter to this country for his American debut, which will be made in New York early in February, 1926. Shortly following, he will make debuts in Boston, Chicago, and other large cities. Until his departure for New York late in January, von Reuter will be on tour in Germany, where he is a prime favorite, and also in Italy and in Rumania. This violinist, who is just past thirty, is a familiar figure of the concert stage in Europe, having played frequently in all the



FLORIZEL VON REUTER

leading capitals and at the courts of various sovereigns. His repertory, which includes forty-seven concertos, comprises practically the entire range of violin literature. Among these works are numerous ones which he has edited and annotated.

Beginning study of the violin at the age of three, von Reuter made his debut as a boy prodigy. Following this he studied under Emile Sauret's direction at the Royal Academy

of Music in London; at the Brussels Conservatory under César Thomson, and finally entered the master class of Henri Marteau at the Geneva Conservatory, graduating with the diploma pour virtuosité et capacité when only nine years of age. He immediately entered upon the career of full-fledged artist, concertizing continuously each successive season throughout Europe. His career has been a long one, despite his still young years. Well versed in classic and modern literature, von Reuter also paints and draws as a source of relaxation from his music, with preference for figure painting, in which he displays notable talent.

**MINNEAPOLIS, MINN.**

MINNEAPOLIS, MINN.—A finished performance of Schubert's Unfinished Symphony was the outstanding feature of the second subscription concert by the Minneapolis Symphony Orchestra, under Henri Verbrugghen, on November 6 at the Lyceum Theater. This was followed by Brahms' variations on a theme by Haydn, while Joseph Jongen's Ronde Wallonne brought the first part of the program to a close. This rondo, still in manuscript, the score of which had been sent to Mr. Verbrugghen by the composer, received on this occasion its first performance in America. As the name indicates, the composition is based on several popular Walloon songs, which are skillfully manipulated by means of a number of contrapuntal devices, and finely orchestrated.

**THIRD "POP"**

The third "Pop" concert by the Minneapolis Symphony Orchestra consisted of familiar numbers greatly enjoyed by the audience. Auber's Fra Diavolo overture, a suite from Carmen and three orchestrations by Henri Verbrugghen, conductor of the orchestra, made up the orchestral numbers of the program. Of these three orchestrations, two received their first performances on this occasion. They were Menuet d'Amour and Yellow Jasmine from The Language of the Flowers, both by Cowen, while the third was the Marche Militaire by Schubert, the enjoyment of which was greatly enhanced by Mr. Verbrugghen's telling orchestral arrangement. Walter Wheatley, tenor, was the assisting soloist. He sang Celeste Aida and Cielo e Mar from La Gioconda. His singing disclosed considerable operatic experience.

**E. ROBERT SCHMITZ**

E. Robert Schmitz, French pianist, has become an annual visitor to the MacPhail School of Music as master pedagogue. During his most recent visit in that capacity, the MacPhail School presented Mr. Schmitz in a series of three lecture recitals, thus making his finished art available to a larger circle. Mr. Schmitz has gained a large following here, eager to avail itself of the opportunity to learn of and hear the latest developments in piano music. Poetry and Elementalism in the Music of the Twentieth Century was the subject of his first lecture, on November 3. How Aestheticism Protects Beauty from the Miniature to the Masterpiece was the subject of Mr. Schmitz's second lecture recital, on November 5.

G. S.

**Eugenio Pirani Has New Studio in Steinway Hall**

Prominent in New York's musical life is Eugenio di Pirani, who, as composer (his Heidelberg Suite was played at



EUGENIO PIRANI

a Sunday night concert at the Metropolitan Opera House), pianist, instructor of piano playing and coach of singers, occupies high position. Though resident in Brooklyn, calls for his services in Manhattan have been so imperative that he has taken a studio in the new Steinway Hall. Some of the principles of his piano instruction include the building of an impeccable technique, singing touch and poetic interpretation, which, with highly important details, are exemplified in his instruction book, High School of Piano Playing. His educational articles have appeared many times in leading musical periodicals, and such is his standing that when he opened his Steinway Hall (New York) studio with a musicale, Francis Cooke, editor-in-chief of The Etude, came from Philadelphia to deliver an address. Secrets of the Success of Great Musicians is a notable Pirani volume, containing things of utmost value to all who would succeed in music.

Though a good American citizen, his eminence has been recognized by European countries, for he is Commander of the Order of the Italian Crown; Officer of the German Crown; Honorary Member of the Philharmonic Academies of Rome, Florence and Bologna, and also of the American Philharmonic Academy.

**Laurie Merrill Sings at Wollaston**

Laurie Merrill made a very successful appearance with the Wollaston, Mass., Glee Club on December 7.

# LYDIA LINDGREN

**One Critic in Paris Said:**

"When Lydia Lindgren appeared on the stage it was like seeing a vision—in her beautiful white and black Spanish gown. Her voice is big, round and warm, noble in quality, and she sings with great charm and feeling."

**Another Wrote:**

"Her voice and beauty are both irresistibly seductive."

"A dark, beautiful mezzo soprano voice."

**Was the verdict of a London Reviewer.**

Photo by Alfred Cheney Johnston

**MEZZO SOPRANO****LONDON—Aeolian Hall, Sept. 25 and Oct. 2****BRUSSELS—Salle de l'Union Coloniale, Oct. 20****PARIS—Salle des Agriculteurs, Oct. 24****GENEVA—Salle du Conservatoire, Oct. 27**

## NEW YORK CONCERTS

## NOVEMBER 22

## Rosel Benda

At Chickering Hall, November 22, Rosel Benda, soprano, gave her first public recital before a most enthusiastic audience. Miss Benda has an excellent voice, of good volume and fine quality. She sings with ease and shows evidence of an unusual gift of interpretation. Her program was well chosen and of a varied nature, calculated to offer to best advantage Miss Benda's vocal and dramatic abilities. Throughout her program she was heartily received and at the conclusion was applauded so vigorously that she was forced to return time and again for additional encores. Mr. Parsons, at the piano, gave her excellent assistance.

## NOVEMBER 23

## Walter Chapman

Walter Chapman, a young pianist from the South, was heard in recital at Town Hall, November 23. His program comprised a Pastorale by Corelli-Godowsky, a Beethoven sonata (op. 53, C major), numbers by Debussy, Copland, Grielle and Bloch, and a group of Chopin. Mr. Chapman's playing revealed him as a thorough musician.

He has a very serviceable technique, good tone, accuracy and speed. His interpretations are effective and in the second group of varied modern numbers he was successful in infusing the appropriate mood into each. A good sized audience applauded him heartily.

## NOVEMBER 28

## League of Composers

Koussevitzky of the Boston Symphony Orchestra, by special dispensation of the managers of that organization, conducted the first seasonal concert of the League of Composers at Town Hall on the evening of November 28. He had with him members of the Boston orchestra and was assisted by Jesus Sanroma, pianist, and Maria Dormont, soprano. The program was as follows: Sinfonietta, Alexandre Tansman; Concertino for piano and orchestra, Arthur Honegger; Quintet, Serge Prokofiev; Three songs to words by Mallarmé, Maurice Ravel; Music for the Theater, Aaron Copland. These works were written in 1924, 1923, 1921, 1913, 1925. The Ravel work is, therefore, ancient—1913. It is also, therefore, agreeable to listen to. The other works are not agreeable to listen to. They may be great. They may be the forerunners of a new world of music destined to replace the old world which appears to be passing so swiftly into the twilight—but they are not pleasing to ears trained to enjoy the music of that sad old world of Bach, Beethoven, Wagner, Tchaikovsky, Strauss and others, who permitted themselves the luxury of writing an occasional tune.

Yet the music of these moderns, though not agreeable, has a certain charm of its own. There is something about its dissonances that makes simple harmonies sound futile, boring. That, at least, is the effect upon this one critic, and since it is quite impossible to measure this new music by old standards, all one can do is record personal impressions.

One thing this critic definitely revolts against in much of this new music, and many of these new composers, is the general spirit of levity which seems to underlie the impulse of creation. It does not appear that these composers are trying to write music for the reason that the older writers wrote music. Their chief aim seems to be cleverness. That is all right once in awhile. When it becomes the *raison d'être* of an art-form, that art-form belongs in the burlesque houses rather than in the concert hall.

And, in fact, it is quite impossible for the critic to say when these composers are trying to be serious and when they are trying to be funny. When we have laughed most heartily we have given offense to some composer who is trying to be serious, and when we find the music merely dull we are told that it attains the height of humor.

All of which does not in the least lessen this critic's desire to hear modern music and to give it support so far as is possible, in the confident assurance that it is leading somewhere. The dawn is here—we await the sun!

## Katherine Bacon

Katherine Bacon, who was recently heard as soloist with the Philharmonic Orchestra, under Willem Mengelberg, gave her only piano recital this season in New York at Aeolian Hall on the afternoon of November 28, on which occasion she presented the following interesting program: Three

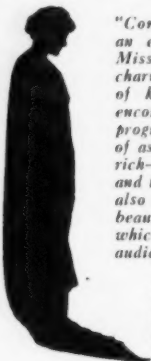
preludes and fugues from the Well Tempered Clavichord, Bach; Sonata in F minor, op. 5, Brahms; Ballade in A flat, op. 47, Chopin; Two preludes, op. 23, Nos. 6 and 2, Rachmaninoff; Two Tunes from the Eighteenth Century, Harold Bauer; as well as Liszt's Feux Follets and Mephisto Waltz.

As on previous occasions, Miss Bacon again revealed extraordinary gifts, such as a flawless technique, rhythmic precision, intelligence, and musicianship. Her playing of the Bach and Brahms numbers disclosed dignity and understanding, while her poetic reading of Chopin's Ballade was extremely fascinating. She also gave with much warmth two preludes by Rachmaninoff. The two Harold Bauer tunes won much applause, and the closing Liszt numbers were executed with marked bravura, particularly the Mephisto Waltz.

The young pianist, who through her outstanding artistry and charming personality has established a big following in the metropolis, will be missed by her numerous friends and admirers, because of the fact that she leaves for England shortly, where she is booked for twenty concerts. On Saturday the applause accorded Miss Bacon bordered on an ovation. She received many beautiful floral tributes.

## Isidor Strassner Conducts Orchestra

Isidor Strassner, violinist and a teacher, as well as member of the New York Philharmonic Orchestra, gave the first of a series of concerts by the Heckscher Foundation Children's Orchestra on Saturday afternoon, November 28, at the Heckscher Theater, New York City. Mr. Strassner, who conducted and drilled the orchestra, deserves special praise for his successful work. The program contained



*"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."*

*The Lincoln Star said the above about May Peterson, soprano, formerly Opera Cosmique and Metropolitan Opera Company.*

**Management: HAENSEL & JONES**  
Aeolian Hall, New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

Pomp and Circumstance, Elgar; Largo, Handel; Hungarian Dance, No. 4, Brahms; Flute solo played by Francis Blaisdell; overture, The Caliph of Bagdad, Boieldieu; selection from Rigoletto, Verdi; violin solo played by David Novick, and Sousa's march, The Stars and Stripes Forever.

## The Hart House String Quartet

The Hart House String Quartet of Toronto, Canada, made its first New York appearance at Aeolian Hall, November 28, and created an excellent impression. Indeed it did not take long to place it as a "top-notch." The personnel consists of Géza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello. Individually they are thorough musicians, possessing adequate technical skill, musical understanding and the various requisites for finished performance. Together they form a most satisfying ensemble. They play with admirable spirit, spontaneity and energy. While playing with admirable unanimity in interpretation and execution, there is at the same time a pleasing freedom and lack of restraint not often met with in chamber music groups. Besides their admirable coordination of purpose, there is fine balance and smooth blending of tone. They play with effective elasticity of both rhythm and nuance.

The Debussy quartet in G minor, op. 10, opened the program, being played with sensitive feeling for values; they retained the elusive spirit of the quartet, and the delicate and subtle beauties so finely wrought in the score were so honored in the rendering. Of quite different character was the Béla Bartók Quartet, No. 1, op. 7, which followed. Beginning with a very slow movement, it soon breaks out into music of restlessness and vital energy, which amounts at times almost to brusqueness. The delicate pianissimos which were so beautiful in the Debussy now gave way to relentless fortes and there was decided accent, rhythm and movement. The work was well received. A Beethoven

quartet, in F major, op. 135, concluded the program and the four artists proved that while they could present modern works with interest and charm, they could likewise do justice to the old masters of classical fame. Beautiful phrasing, smoothness and richness of tone and finesse of style prevailed in their rendition of the Beethoven.

The quartet was received with enthusiasm by an appreciative audience.

## Boston Symphony Orchestra

The first Saturday matinee concert of the Boston Symphony Orchestra, given on November 28 at Carnegie Hall, was made a memorable occasion by the reintroduction of some delightful Russian numbers, Liadov's Fragment from the Apocalypse, and Kikimora, and the Rimsky-Korsakoff suite from the opera, Tsar Saltan. These are not majestic numbers; they lack that stern grandeur which custom has ascribed to the musical literature of that land. Nevertheless, under the masterful direction of Serge Koussevitzky, there was a freshness of conception and an originality and charm of orchestral phrasing that was wholly delightful. The music proceeded in a series of pulsing little rhythms, but with a clarity of intonation and a crispness of diction that freed it from any trace of sentimentality.

In the Brahms' symphony in C minor, which formed the second portion of the program, Mr. Koussevitzky was at his best. It is to be feared he is a rebel at heart, and on Saturday afternoon he was in a particularly non-conformist mood. However, so polished were his conceptions, and so absolute his control, that only the cognoscenti were able to observe his deviations from the rigid dictates of thematic development. For the audience in general, it was the presentation of a new Brahms, more effervescent and sparkling than ever. Perhaps the unfamiliarity of the selection abetted this, this being the first rendition of the Brahms C minor symphony by the Boston orchestra in New York.

## Washington Heights Musical Club

A Junior Branch Recital was given by Joseph Singer on the afternoon of November 28, the program consisting of two concerto movements, one by Viotti the other by Lipinski, and two groups of smaller works by Dancla, Tchaikovsky, Vieuxtemps, Spohr and Ries. Ruth Barrett played the accompaniments with taste and skill. The artists were much applauded and the recital adds one more to the long list of successful affairs given by the Washington Heights Musical Club under the efficient direction of Jane Cathcart.

## NOVEMBER 29

## New York Symphony: Paul Kochanski, Soloist

A diversified program was offered by Mr. Damrosch and the New York Symphony Orchestra at Mecca Hall on November 29. It was interspersed with talks, the program illustrating the points taken. Mr. Damrosch has a keen sense of humor and his impromptu remarks are always endowed with particular interest; Sunday afternoon was not an exception. Paul Kochanski was the soloist, and taken in its entirety rarely has an audience evidenced more enjoyment than on this occasion. It was quite late in the afternoon before the final number was heard and the audience sat with unflagging interest.

The first selection was Memories of My Childhood, by Loeffler. This was his first example of the ultra modern music. The second was the Pacific 231, by Honegger, which so startled audiences last season. Another selection was entitled, Through the Air, and a little guessing game went on as to who this "modern" composer might be. The orchestra swung into the ever stirring music of the Ride of the Valkyries, followed by five orchestral pieces by Schönberg. Then Poulenc Sonata, for clarinet and bassoons, was offered.

Mr. Kochanski played Prokofiev's concerto for violin and orchestra. This ever delightful artist never played more sympathetically than at this time. So much has been written about his talent and musicianship that it seems hardly worth while to go into details here. Then the orchestra was heard in Ragtime, by Stravinsky, another number by Hindemith, and closed the program with a waltz, which the program stated was by an older composer. (It proved to be none other than the Strauss of waltz fame.)

## Marie Morrissey

Marie Morrissey's first New York recital after an absence of several years drew a good-sized audience to Aeolian Hall, November 29. Miss Morrissey captured her audience from the outset by her engaging personality; she presented an attractive stage presence. Her mezzo-soprano voice, rich in quality, was heard in a diversified selection of songs: a group of old Italian, a group of German, a group of French, and the concluding group of songs by American and English composers (Quilter, Davies, Hageman, Hadley and Carpenter). One of the outstanding songs of this group was Richard Hageman's Christ Went Up Into the Hills. Mr.

OVER SIXTEEN MILLION PEOPLE OCT. 4th HEARD

REINALD WERREN RATH

SING

GUNGA DIN

WORDS BY RUDYARD KIPLING — MUSIC BY CHARLES GILBERT SPROSS

DID YOU?

A WORTHY SUCCESSOR TO "DANNY DEEVER" AND "ON THE ROAD TO MANDALAY"

Published by THE JOHN CHURCH COMPANY, Cincinnati, New York, London  
"The House Devoted to the Progress of American Music"



Hageman also was present as accompanist, giving much delight thereby. Miss Morrissey's interpretations were well considered and effective. She sang with evident understanding of the text and general artistry of style. She creates the appropriate atmosphere for each song and delivers them with genuine feeling.

The piano was weighed down with a deluge of crysanthemums and roses, and further appreciation was shown by enthusiastic applause.

## NOVEMBER 30

### Maier and Pattison

There is nothing new to be said about the playing of Guy Maier and Lee Pattison on two pianos. All the strongest adjectives were used up long ago. The perfection of ensemble, not only in mechanics but also in musical feeling and style, deserves no less a word than "astounding." Long years of practice together have made them as one artist, and they are masters of every sort of piano music that has ever been written. Their program at Aeolian Hall, November 30, began with a Clementi Sonata, after which came a delightful group of Brahms' "Liebeslieder" Waltzes, arranged by Maier. This was followed by an arrangement by Harold Bauer of the Bach Fantasy and Fugue in A minor.

The second group began with the Prelude, Fugue and Variations of Franck, much more effective than they ever are for two hands, and then came the Saint-Saëns Scherzo, op. 87. The third group was colorful and brilliant. Beginning with Pattison's arrangement of the Coronation Scene from Boris Godounoff by Moussorgsky, it went on with another Pattison transcription of that jolly old tune, The Arkansaw Traveler. Then there was Lord Berners' delightful Chinoiserie, the coruscating Pin Wheels by Duvernoy and, for virtuoso finish, the Beautiful Blue Danube Waltzes, freely adapted by Chasins from the familiar Schulz-Evler version, after which and between the groups there were numerous encores. Maier and Pattison have established a regular clientele which never fails to turn out and greet them with the utmost enthusiasm, as was again the case this Monday evening.

### Helen Jeffrey

Helen Jeffrey, violinist, gave a recital at Town Hall on November 30, accompanied by Harry Kaufman. She played a program of interesting and unusual works—a sonata by Respighi, mild and not especially modern; the Bruch Scotch Fantasy, too well known to require description; Handel, Cartier and Sarasate, and a work in manuscript by Dorothy Bigelow entitled My Garden—a garden in which many flowers grow. The entire performance was broad, sonorous, fine in detail and shading, brilliant, Miss Jeffrey made a graceful picture on the stage, attractive, alluring, and her personal charm added to the charm of her performance. Her technic is large and her musicianship very real, so that her readings of the music played were authentic and emotional without being sentimentally exaggerated. The recital was well attended and the audience received both players with enthusiasm.

## DECEMBER 1

### Philadelphia Orchestra

On the evening of December 1, the Philadelphians, under the direction of Leopold Stokowski, played at Carnegie Hall before a crowded house with the usual applause and tumult that seems to belong to every appearance in this city of that notable organization. The program began with Jarnefelt's lovely prelude and offered as its chief number another piece from the cold North, the fifth symphony of Sibelius—a broad and serious work, full of tempestuous meaning, impressive and beautiful. Following this was Debussy's Afternoon of a Faun, which is becoming a real classic, and is so much better than most of what one hears at our orchestra concerts that one feels inclined to call it one of the greatest of modern classics and the equal of any classics of any age. Finally there was Strauss' Tod und Verklärung, one of that composer's best. . . . Obviously a fine program, and rendered with true magnificence. The solidity of tone of the Philadelphia Orchestra is amazing, and the grasp and memory of its conductor, his simplicity and unaffectedness, and his great versatility, no less so.

### Harold Henry

It has been several years since Harold Henry was last heard in New York. During the interim he has spent his time in Paris and has given there and in other parts of Europe many recitals which have given him a widespread and enviable reputation as a pianist and composer of the first rank. He proved himself fully worthy of this reputation at his recital at Aeolian Hall on December 1. His program was varied, of wide appeal and generous difficulty, and he made of it a brilliant, colorful pageantry that delighted the large audience that gathered to hear him. It would be difficult to say in what music he was at his best—whether Bach-Liszt, Beethoven-Seiss, Schubert, Schumann, Chopin, MacDowell, the moderns, or his own works—but one would like to vote for MacDowell, both because of a natural predilection for the work of the American and because Mr. Henry has a great name as a MacDowell specialist. Certainly he played MacDowell—the Keltic Sonata—with a breadth and magnificent charm that are rarely equalled. But he played other things quite as beautifully, especially Ravel, Debussy and De Falla, and no less especially the Moment Musical of Schubert and the Vogel als Prophet of Schumann. Mr. Henry has lots of force and a whole fund of bravura in reserve that he lets loose at the heights with stirring effect. He is also full of delicate sentiment without being sentimental. Also, last but not least, he is a composer of genius and his two works, While the Piper Played and Arabesques on Original Waltz Song, made one want to hear more of his creations. He was vigorously applauded and played encores.

### Mischa Elman Quartet

On December 1, at Aeolian Hall, Mischa Elman and his quartet played a program made up of Beethoven's G major quartet, op. 18, No. 2; Schubert's A minor, op. 29, and the Debussy quartet. Louis Bailly, a member of the quartet for the first time, taking the place of Nicholas Moldavan, as

viola player, added a strong element of strength to the combination. Horace Britt was the new cellist. Edwin Bachmann remains as second violin.

## DECEMBER 2

### Max Rosen

Max Rosen gave his first recital this season on December 2 at Carnegie Hall, when the young violinist, who enjoys a big metropolitan following, was enthusiastically greeted by a large audience. His program contained a novelty in Wladigerow's Burlesque, which, on this occasion, received its first American presentation. It is a wild and erratic composition which failed to arouse much interest. At a previous New York concert Mr. Rosen played this same composer's Bulgarian Rhapsody, a work which was favorably received by public and press.

Other numbers on the program were: Sonata in D minor, Brahms; Concerto in F sharp minor, Ernst, as well as a group consisting of selections by Franz (transcribed by Mr. Rosen), Moods by Achron, and Chopin's waltz, op. 64, No. 2, in a transcription by Huberman. All three numbers of this group were redemanded.

Mr. Rosen again made a good impression. His playing revealed the violinist as one possessing a technical equipment which enables him to master the most intricate passage work with ease, whether in thirds, sixths, octaves, tenths, or harmonics. His tone is pure and sweet, and his interpretations pleasing. The audience was liberal in its applause. Richard Wilens was at the piano; evidently he considered himself the soloist instead of accompanist.

### Suzanne Kenyon

Suzanne Kenyon, soprano, delighted an audience at Town Hall, December 2, with her rendition of an interesting program. To begin with there was a well selected group of old Italian songs, followed by works of German, French, Norwegian, English and American composers. Miss Kenyon is the possessor of a pleasing personality and a voice of clear quality. Her delivery is spontaneous and spirited and her interpretations bore evidence of thought and natural artistic feeling. She seemed particularly at home in the French group. Warm applause brought a number of encores. John Cushing provided effective accompaniments.

### Leonora Cortez

Not for a long time has New York heard so gifted and promising a young pianist as Leonora Cortez, whose Aeolian Hall debut in America attracted an unusually large audience most of whom probably had heard of the youthful artist's great success in Europe early this winter and last season.

Miss Cortez, slim and lithesome, presents an uncommonly attractive stage appearance and adds to the generally favorable effect of her personality by a most modest and gracious demeanor toward her hearers. The same charm is exhibited in the piano playing art of Miss Cortez. She goes at her tasks in a serious, sincere and unaffected way, and lack of visible effort in her playing gives her finely developed technic.

(Continued on page 20)

# NOVAES

## Recent Successes in London

### 1st Concert

November 5, 1925

#### MADAME NOVAES

Gulomar Novaes has, we believe, played in London before, but many years ago, and at a very early age. At any rate, her playing at her recital last Thursday in the Aeolian Hall came as a surprise to all except one or two musicians who remembered her early promise.

There can be no doubt about Madame Novaes; she is a pianist of the first class, perhaps the best woman player since Carreno, whom, by the way, she resembles in more ways than one. She has strength and fire, without a touch of feverishness, a sense of beauty without a trace of sentimentality. Her performance of the familiar Chopin Sonata was one of the most interesting we have heard. It was characterized by an extraordinary fierceness, noticeable particularly, of course, in the first subject, but latent even in the quieter passages, where one was always conscious, so to say, of the slam behind the velvet glove.

This was very much not the Chopin of the drawing-room, of whom, to be frank, we are heartily tired. She also played an Impromptu, a Mazurka, and an Etude by the same composer, wherein she concentrated more on sheer beauty of touch and a display of masterly command of tone-gradation. In the César Franck "Prelude, Chorale and Fugue," she was perhaps less successful, despite a splendid climax, but the Debussy "Soirée dans Grenade" and "Poissons d'Or" and De Falla's "Andaluzza" were sheer perfection. For real color and imagination it would be impossible to wish for a pianist more highly gifted than Gulomar Novaes.

F. T.  
—Post.



### 2nd Concert

November 10, 1925

#### BRAZILIAN PIANIST TRIUMPHS

##### A NOTABLE CHOPIN RECITAL

Gulomar Novaes, the Brazilian pianist, triumphed with her Chopin recital at the Aeolian Hall last night, and gave the lie direct to the ultra-moderns who protest that the music of Chopin is no music, but mere tintinnulation.

It is to be hoped that the large audience contained at least a sprinkling of Chopin's detractors, to hear the almost perfect rendering the pianist gave of the Sonata in B minor (Op. 58).

Something monumental emerged from the movements of this sonata. Passion seems to sleep in Gulomar Novaes' expressive finger-tips, like a smouldering fire, to break into flames at the fanning of Chopin's genius.

There was a rigid intellectualism in her playing of the sonata, which allied in a just proportion to feeling for the music, produced an exquisite performance devoid of any trace of the maudlin sentiment which more than one pianist considers the essence of Op. 58.

The sonata was beautifully rounded off, the final movement, with its haunting motif, ending in a torrent of sound that swept in a wave over the hall. The applause was terrific, and Gulomar Novaes was recalled again and again, to bow in her precise, attractive foreign way, until three bouquets were handed to her.

"Fantasie," Op. 49, was played with eloquent phrasing and a wealth of tone-color. The dramatic finality which lies buried deep at its heart seemed to linger long after the last notes had died away.

Gulomar Novaes' hands, her eyes, alight with a rare enthusiasm, the raven-blackness of her hair—all seem to help her in the music's changing mood. In a word, she possesses personality. She uses herself in her art—at the end of the B Minor Sonata she was under the spell of the music—but she is so controlled that nothing but pleasure is given to the audience.

—Daily Express.

Only New York Recital This Season: Town Hall, Saturday Afternoon, March 13, 1926

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## CAROLINE LOWE EXPRESSES DEFINITE AIMS AND IDEAS OF HER TEACHING

*Treats Each Voice as a Special Problem—Tries to Fit Pupils Into Sphere in Which They Belong—Teaches Them to Sing Clearly and Well in English First*

In the attractive studios of Mme. Lowe in the Chickering Building one feels an atmosphere of congeniality, of activity and harmony. There is not the confusion one often associates with a busy studio. Yet, one is conscious of definite things being accomplished. There is a splendid spirit of cooperation and friendliness not only among the pupils but between them and the teacher.

Mme. Lowe spoke to the writer of her pupils not collectively or vaguely, but individually, showing in each one, no matter what the state of advancement, a sincere interest. It was not always the one with the most beautiful voice who absorbed her interest most, but the one who needed her special help particularly and who was showing powers of application and profiting thereby.

"Of course," said Mme. Lowe, "a beautiful voice is an important and a necessary thing for one who has chosen a vocal career, and it is a joy to take a lovely voice which has not been interfered with and see it develop and to add to it the general musicianship required and so on. It is a comparatively easy matter from a vocal standpoint. You know there are some voices which are beautiful despite a teacher's work, not because of it. It is often a case of a teacher

to me receives an individual diagnosis and his or her specific requirements are met. A pupil may have personality and ambition, but perhaps a hoarseness to overcome, wrong tone production to be corrected or a thin voice to be made fuller.

"Then I also urge each pupil to prepare himself for the particular work best suited to him or her. Once a thorough musical training is acquired, there are many ways in which it may be applied. Just as writers may be dramatists, novelists, poets, short-story writers, and so on, so may singers be grand opera stars, concert singers, musical comedy or operetta artists, et cetera. Why try to fit them all into one mould? Opera used to be the ultimate aim for all singers, regardless of whether they were fitted for that, except with vocal material, or not. Now many realize that, whereas they might be lost in an opera chorus, they might shine successfully in musical comedy. And today musical comedy directors are looking for musicians of the highest type. So one's musical talent and training is appreciated there. I am interested in helping my pupils to get into musical comedy when they desire that and show suitability for it. A number of them are already placed in current productions in New York as well as on the road. One was with Brooks Johns in Europe this past summer.

"But it is not only those who have singing parts who need help. At present I have a young lady from one of the Broadway comedies who has a part in which she has to laugh a great deal. This was such a strain on her voice that it affected her speaking very badly. After even a few lessons with me she expressed delight and relief, for she was able to assume the part with comparative ease, due to a change in vocal production."

This season Mme. Lowe is continuing her policy of holding class evenings at frequent intervals. The writer, who had attended several, remarked on the excellent progress shown by the students, the splendid spirit they displayed and above all the ability to understand them when they sang. Mme. Lowe explained: "I insist from the first that they sing English so people know what they are singing. We have perfectly good vowels with which to work in the English language and I don't see why they should master some other language than their own first in singing any more than they would in speaking. Working on the same principle, I do not let them 'rave' through operatic arias before they can sing a simple English song artistically."

Mme. Lowe herself is a thorough musician, being an excellent pianist and organist as well as a vocal teacher. With her fund of musical knowledge and experience, it is no wonder that she can impart to her pupils such artistic principles and ideas of interpretation as well as vocal science.

"One thing more," she added, "you know we are having dramatic classes here this winter, too, with an experienced teacher, and will also have classes in other languages."

### Rochester Notes

ROCHESTER, N. Y.—Ethel Codd, Canadian soprano, made her debut at the Eastman Theater on November 1. She is a discovery of Vladimir Rosing. In two weeks she stepped from the chorus of the Brandon Opera Company, which was touring Canada, into the prima donna role, and sang with success the roles of Yum Yum in *The Mikado* and Josephine in *The Pirates of Penzance*.

Before the Tuesday Musicales at Genesee Valley Club, Howard Hanson made a plea for greater support of chamber music activities.

Pupils of Anne Parsons, with literary persons, provided an artist festival in Miss Parsons' studio. Piano pupils participating were Mrs. Herbert Blackwell, Mrs. Oliver Angevine, Janet Scott, Margaret Hartman, Florence Reynolds, Grace Reinhard, Margaret Wright, Ruth Berman and Fred Van Dorn. Albert Turrell, baritone, assisted.

Lena Monticelli appeared in concert at Edgerton Park.

She has a soprano voice of unusual promise. Recently she won a partial scholarship at the Eastman School of Music.

The Orthian Trio, a new vocal ensemble organized by Rosamond Linnette Simmons, made its first appearance before the Laboratory Theater recently. Members of the trio are John Forrest, first tenor; Colin Boyd, second tenor; Paul Miller, baritone. Ruth Asher Rumbold is accompanist. H. W. S.

### Sciapiro Believes in Less Talk and More Work

Michel Sciapiro, teacher, violinist and composer, says "The violin student in this country would strike a much higher average in his playing if he was trained less by lec-



MICHEL SCIAPIRO

tures, and more by actual performance. I mean, that the teacher should be the shining example, and instill into the mind of the pupil definite ideas of perfection."

Michel Sciapiro is associate editor of *The Violinist*, and has been commissioned to write a number of special articles for other magazines. Mr. Sciapiro's latest composition, *Micaela, Dance Espagnole*, has just been issued; many of his pupils are making successful concert appearances.

### Verdi Club Musicales and Drama

President Florence Foster Jenkins in happy vein introduced the following guests of honor at the December 4 musical and dramatic afternoon of the Verdi Club, Waldorf Apartments: Mesdames Arthur H. Bridge, Albert A. Snowden, Howard Freeman Doane, Mauro-Cottone, Herman Friedman (Emma A. Dambman, Marguerite Potter (president Madrigal Club), and Sergei Klibansky. Each said a few words, echoing their pleasure as guests in a program of unusual merit. Vivian Hart's youth, vivacity and coloratura ability were greatly admired in the *Shadow Song* and songs by American composers, followed by encores. Martin Richardson, tenor, was encoored after Celeste Aida and four numbers comprising a group of songs. Pompilio Malatesta (Metropolitan Opera Company) won praise in operatic numbers and also was applauded. Mme. de Lara, soprano, closed the program with him in *Quanto Amore*, which they sang and acted with unction. Tracy Aylwin gave a one-act playlet, the *Slave With Two Faces* (Davies), taking several parts cleverly, and President Jenkins and officers received the company immediately following the affair, which was attended by as many as could find sitting and standing room.



CAROLINE LOWE

being congratulated on having a pupil with such a fine voice instead of the pupil being congratulated upon having such a fine teacher. Naturally, it is an ideal condition to have both the fine voice and the fine teacher.

"But somehow," continued Mme. Lowe, "I find a particular satisfaction in having worked out voices with specific and difficult problems. I have known pupils who have been absolutely discouraged and given up hope because they thought their voices were ruined beyond recovery. But how delighted those same people have been when I assured them that such was not the case. Each student who comes

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Dean of New York Critics  
N. Y. Sun, Dec. 8th, 1924  
says:

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sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

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## PITTSBURGH, PA.

PITTSBURGH, PA.—Pittsburgh paid tribute to Carl Bernthaler, pianist, who died on November 2. Mr. Bernthaler was at one time conductor of the Pittsburgh Festival Orchestra, assistant conductor of the Pittsburgh Symphony Orchestra, under Pauer, and conductor of the Schenley lawn concerts.

Ferdinand Fillion, violinist, successor to Margaret Horne, local teacher, was heard in recital in Carnegie Music Hall, accompanied by Dr. Ernest Macmillan of Toronto.

The Twentieth Century Club opened its season by hearing Esther Dale, soprano, and John Doane, pianist.

The Chamber Music Society of San Francisco opened the Women's Club season in Sewickley with an interesting program.

The Westminster Choir of Dayton, Eirem Zimbalist, Galli-Curci, The Boston Symphony and the San Carlo Opera Company were November attractions in Pittsburgh.

J. Fred Lissfelt has been appointed music editor of the Pittsburgh Gazette-Times, succeeding Harold Phillips.

A memorial concert honoring William Miller, operatic tenor, whose death occurred last summer, was given by his former students in Carnegie Hall, with Margaret Miller assisting.

The Butler, Pa., Philharmonic Trio, composed of Joseph Scholer, violin; Charles Nicholson, cello, and Mark Porritt, pianist, gave a program, assisted by Jane Elliott, soprano; Grace Porritt, soprano, and Kathleen Nelson, reader.

Colin O'More opened the Warren, Pa., concert season. A second recital was by Mary Berger, pianist, Isabelle Brick, soprano, and Ardath Chandler, violinist.

The Oil City, Pa., Tuesday Musical Club gave its first program last week, directed by Anna MacIntyre and Mrs. J. V. Stickle.

John Lawrence Rodriguez presented his vocal students in recital in the Congress of Women's Clubhouse.

Romaine Smith Russell, soprano, and Dallmeyer Russell, pianist, gave a concert in the Sixth U. P. Church.

The weekly organ recitals by Charles Heinrich and Caspar P. Koch have been resumed and are drawing capacity audiences each Sunday.

The Woman's Club of Monessen gave a concert, presenting Chauncey Parsons, tenor; Mary Jones Sherrill, reader, and Earl Mitchell, pianist.

B. McM.

## Proficient Negro Choir in Recital

On November 23, at the New Orange (N. J.) High School Auditorium, Orange, N. J., the "Most Proficient Choir in America," which has been organized by Wilson Lamb, also a prominent vocal teacher of Orange, presented a unique program before a capacity audience. The choir which is comprised of twenty-one mixed voices under the personal direction of Mr. Lamb, opened the program with the Magnificat (in F) by Coleridge-Taylor and Gretchaninoff's One Begotten Son, expressing in their singing perfect unison and truthfulness of pitch. The balance of the program contained



ARTISTS FOR THE HOTEL ASTOR "HALF HOUR OF MUSIC."

The Long Island Grotto Band is to provide the music for the weekly "Half Hour of Music" at the Hotel Astor, on Friday evening, December 18. The photographs show H. Edward Zitzman (center), conductor of the band; Chauncey P. McKnight (right), piccolo player, formerly a member of Sousa's organization and widely known as a soloist; and Laurance W. Ballou (left), baritone, who will sing to the accompaniment of the band. The entire program will be broadcast through WMAO from the Rose Room of the Hotel Astor.

numbers by Curtiss, Gaul, Dett, Burleigh and Smith, all of which were rendered with fine clarity of tone and harmonious blending. A very effective number was the Echo Song by di Lasso, in which the choir brought out the true significance of this beautiful work. The audience enjoyed it tremendously and a repetition was demanded. The soloist of the evening, Burnerdene Mason, one of Mr. Lamb's advanced pupils, sang two group of songs by well known composers, in which her rich contralto voice was heard clearly in the large auditorium. She interpreted her numbers with feeling, showing musicianship and intelligence of style. Cora Wynn Alexander proved a capable accompanist for both the choir and Miss Mason.

## Artists at Father Duffy's Jubilee

At the reception in honor of the Rev. Father Francis Patrick Duffy, D.D., army chaplain of the Rainbow Division, the 165th Infantry (69th, N. Y.), which took place, under the auspices of the Catholic Writers Guild of America, on November 22, at the Plaza Hotel, a concert was given by the following artists: Lucrezia Bori, Louise Bavé, Ellen Dalossy, George Liebling, Rafaelo Diaz, William

Gustafson, Giovanni Martinelli and John Carroll, all giving their very best in singing and playing.

A special feature was George Liebling's poetic and brilliant performance of Liszt's Rigoletto Fantasy.

Cardinal Hayes was patron of the committee, and Otto H. Kahn, Edward F. Albee, General Robert Lee Bullard, Col. Donovan, Col. Friedsam, Giulio Gatti-Casazza, Bernard Gimbel, William J. Guard, Clarence H. Mackay, Hugh A. O'Donnell (Herald Tribune), General John F. O'Ryan, Admiral Charles P. Plunkett, Melville E. Stone and Edward Ziegler formed the committee.

Later on, a new song by George Liebling (words by Rev. Father John B. Kelly,) was sung by Rafaelo Diaz in great style, and won extraordinary applause. President Coolidge sent a wire of congratulations to Rev. Father Duffy on his jubilee.

## Unclaimed Letters

Letters addressed to Mme. Emma Fitzmaurice, and Francisca Zarad, are being held for claimants at the MUSICAL COURIER office, 437 Fifth Avenue, New York. Any information in regard to these addresses will be appreciated.

# Headlines Tell the Tale!!!

THE PUEBLO CHIEFTAIN, PUEBLO, COLORADO, WEDNESDAY, OCTOBER 21

THE ARIZONA GAZETTE

## IDELLE PATTERSON CAPTIVATES AUDIENCE HERE TUESDAY NIGHT

By JEAN BURNET GROFF

No more delightful singer than Idelle Patterson could have been chosen for the opening concert of the Oberfelder Pueblo Artists series which took place Tuesday evening at the City Auditorium. Mme. Patterson possesses a lovely personality and a coloratura voice of exquisite quality and is a consummate artist in its use. Her singing was like the refreshing dew in its purity, sweetness and lusciousness and she belongs to that very small group of florid singers whose smaller songs have the same consistent beauty of tone which the elaborate coloratura work possesses.

Mme. Patterson won her audience with her first number and was recalled enthusiastically many times and responded so generously that her program was nearly doubled. She gave thirteen encores besides many more recalls. That everyone hopes to hear her again goes without saying.

Mme. Patterson's Western Tours are under the direction of Arthur M. Oberfelder of Denver, Col., and Homer and Witte, of Kansas City, Mo.

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New York

## SILVER VOICE OF MME. PATTERSON CHARMS PHOENIX MUSIC LOVERS

THE ARIZONA GAZETTE

## GLORIOUS MADAM PATTERSON

By GERTRUDE BRYAN LEEPER

Phoenix made a happy choice when Idelle Patterson was selected to open the concert season in Phoenix. She is thoroughly charming, unaffected and sincere and as easy to look at as any artist one would hope to find in a blue moon. Her hair is Titian—a rich glorious hue—and it is long and delightfully waved. If there is a trace of insincerity in her makeup it's hard to discover.

She came out of the east and has conquered the west, with her glorious voice and her charming personality.

## Black Hills' Leading Newspaper

DEADWOOD (Black Hills) SOUTH DAKOTA

### Mme. Patterson Gave Delightful Program

Singing to an appreciative audience that more than filled the large high school auditorium, Idelle Patterson, coloratura soprano, last night held the attention of her listeners for more than two hours as she sang operatic numbers and ballads alike with charm and simplicity and the general opinion expressed at the conclusion of the program was that a better voice has never been heard in this city.

By GERTRUDE BRYAN LEEPER

Phoenix will never forget Idelle Patterson. Her voice last night in the opening concert of the season was like "silver hammers on golden pipes" and her audience sat in rapt silence, fearful lest one small note escape without its hearing.

The art of Madame Patterson is amazing, and no less amazing is her personality. The one is a perfect complement to the other, and the combination makes an artist of peerless magnitude. She sings with an insouciant abandon and her flexible voice does her bidding. Haunting melodies died away on the air, thrilling bird notes quivered and hung like crystal bubbles over the house, lyric lullabies hushed and soothed and passionate, dramatic scores from the operas rang out with passionate feeling. The singer knows what she wants to say to her hearers, and taking a brilliant technique and coupling it with a warm, tender sympathy she sings direct from the soul of her, holding her audience in the grip of a mighty charm.

She chose a varied program. One which would please the most critical, and then she happily interspersed the heavy numbers with light, captivating music. Her encores were well chosen, and her interpretation of "One Fine Day" from Madame Butterfly left her hearers thrilled.

## LONDON

(Continued from page 7)

eral operas and transcribed for string quartet, it gave the impression of an *Introduzione*. F. X. Richter and Haydn made up the rest of the concert, followed by two Mozart recitals (including quartets with oboe and clarinet), and one devoted to Beethoven.

## GERMAINE SCHNITZER'S ROMANTIC SERIES

Series are all the rage in London these days—not only of chamber concerts but of soloists' recitals. Lamond has started on a Beethoven series of four concerts opening with the mighty Hammerklavier sonata, which received respectful yet brilliant treatment at his hands. And Germaine Schnitzer is preaching the message of romanticism in six harangues delivered in her characteristically impulsive way. For each of these recitals, which intertwine in an affectionate sort of way (Weber-Schubert, Schubert-Mendelssohn, etc.), she dons a different gown and the colors of these bear some atmospheric or even occult relationship to the music. Thus the romantic period awakes to an old-rose dawn, goes through the pearl-gray and orchid-purple mists of Mendelssohn and Schumann to the turquoise blue and gold of Chopin and the brilliant silver of Liszt. Don't quarrel with me about this chronologue; it is not of my making. All I know is that Germaine Schnitzer besides being a very attractive pianist, is a very clever metteur (or metteuse) en-scene. Her Wanderer Fantasy had both grandeur and sentiment, her Schubert and Mendelssohn the freshness of youth; of her Chopin and Liszt I need not speak. Her "romantic week" if it did not make us romantic, at least made us sorry for being anything else.

Still another "series" is a sort of crescendo and decrescendo affair in which three favorite artists appear in this constellation: Thibaud, Cortot-Thibaud, Cortot-Thibaud-Casals, Cortot-Casals-Cortot. This happens on consecutive Sundays at the Palladium, a huge vaudeville house which has been pressed into service by the Sunday Musical League. It is calculated to be successful, and it is.

Guimar Novacs, grown to woman's estate, made her first bow to a London audience in twelve years, and fairly dazzled it with the brilliance of her playing, the dash and stimulating fancy with which she endowed each composer, from Scarlatti to Albeniz. She gave two recitals (one hardly suffices these days) and undoubtedly "came back" in more ways than one. But there is no end of pianists: again we have had Cortot and Bachaus and Arthur Rubinstein, all popular here and possessors of a following. And of the natives we had Solomon, soon to be heard in America, and Kathleen McQuitty, a young Irish player, who brought surprising command to the playing of Liszt's B minor sonata. Dai Buell played to the members of the American Women's Club but eluded the vigilance of this reviewer.

## PLAYER PIANO NOVELTY BY EUGENE GOOSSENS

Two or three "extra" events which it is difficult to bracket with others require mention. One is a concert of a string orchestra under female leadership (Dorothy Erhart), which brought out a new novelty, Armstrong Gibbs' Enchanted Wood. Another event was the repetition on Armistice Day (November 11) of John Foulds' World Requiem, written for this recurrent occasion; and still another concert of the Contemporary Music Center, at which Eugene Goossens' Rhythmic Dance, for player-piano, was a novel but purely experimental feature.

## NEXT COVENT GARDEN SEASON ASSURED

Aside from all this concert chatter the musical world here is largely interested in the definite announcement that the next international season of opera is assured. The London Opera Syndicate has made a statement of its plans, which provide for a "mixed" season in May and June, i. e., a season in which we shall be able to take alternate doses of Italian, German and French opera, instead of spoiling our appetites for the other by partaking too much of one. It is good news, even if accompanied by a somewhat gloomy analysis of past experience.

The average booking for the German season was seven and a half per cent. better than for the Italian. On the other hand, the average cost of the German production was twenty per cent. higher, and as a result, the loss on this part of the repertory was twice as great as on the other.

The total average booking was only seventy-eight per cent., which, however, was better by three per cent. in the German and eighty-per cent. in the Italian season, than last

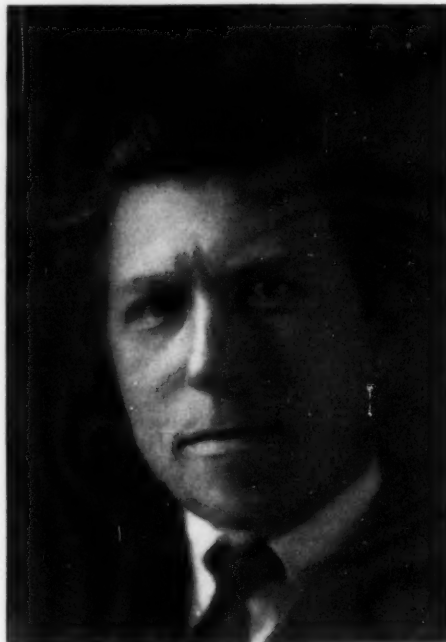
year. The fact is that interest in opera in England is growing and that only high prices keep the music lover away. In these circumstances the meetings of the National Opera Trust and the various schemes for a national opera house, which find support in parliamentary circles (strangely enough predominantly on the labor side) begin to have a real significance.

CÉSAR SAERCHINGER.

LENINGRAD HEARS A  
NEW RUSSIAN OPERA

The Revolt of the Eagles, by Andrew Pastchenko, Given Its First Performance

LENINGRAD.—The first performance of a new opera, The Revolt of the Eagles, by the young Russian composer, Andrew Pastchenko, took place at the Leningrad Grand Academy Theater on November 7. This is the first of his operas to be accepted for production, although two of his symphonies and a symphonic poem, Mystery, have been performed



ANDREW PASTCHENKO.

composer of the new Russian opera, The Revolt of the Eagles, which has just had its première at Leningrad.

with great success at the concerts of the Leningrad Academy Philharmonic. Pastchenko is also known for his excellent adaptations of popular Russian songs for chorus, which have been sung by the Philharmonic Choir. His opera libretto is somewhat on the style of Moussorgsky's operas, consisting merely of a series of scenes from Emelian Pugatcheff's riot in the reign of Catherine the Great. The opera begins with a prologue in which a chorus of peasants, groaning under the yoke of slavery, seek for a deliverer and invoke him with outstretched arms. He appears in the form of Emelian Pugatcheff, a Cossack peasant, who promises to deliver them. Musically and dramatically, this is one of the best scenes. The five acts and Apotheosis deal with the leader's successful raids on the country estates of the nobility, of an expedition sent against him by the Czarina, his final defeat and death owing to treachery among his own followers, and the hope and faith of the peasants that a new day of liberty will dawn for them.

The variegated scenes give great opportunities for orchestral color which the composer has used most skillfully. In a musical sense, the finest parts are the orchestral music and choruses; after which come the roles—those of the hero him-

self, his sympathetic friend and follower, Hlopusha, and Leeza, his sweetheart. Pugatcheff's first appearance in the prologue, his scene with Leeza, his monologue at night on the banks of the Volga, when he realizes his loneliness, and his duet with his wife, are all attractive through their expressiveness, poetry and genuine feeling. Bolotine, Russian baritone, was a very convincing Pugatcheff, although the historical character is idealized in the opera; but the real hero of the evening proved to be the tenor, Ivan Jershoff, who sang the secondary role of Hlopusha. He is undoubtedly one of the most eminent Russian opera artists today, a highly gifted singer who is able to create a type from every part entrusted to him. Mention must also be made of Mme. Isgur, whose artistic rendering of the part of Leeza brought out its lyric beauty to the full. The highly intricate chorus ensembles and orchestral music were given a perfectly finished performance under the leadership of the talented young conductor V. Dranishnikoff. A special word of praise is due the stage decorations and lighting. In fact, it was an excellent production of what may be justly termed the finest and most serious music drama produced in Russia since the revolution.

NIC. FINDEISEN.

## VIENNA

(Continued from page 7)

pressing. It is Suk's Requiem to his wife and his father-in-law, Anton Dvorak, who has a living monument in the second movement, based on the principal theme from the Dvorak Requiem. It is gripping music, and no stronger proof could be given of its sincerity and merit than to say that, in spite of mental reservations as to the good taste of displaying one's mourning in public, one follows it throughout with respect and interest—an interest, however, taxed by the extreme length of the symphony.

Suk's reverence for his illustrious father-in-law goes perhaps further than necessary, in adjusting his own language to the current idiom of Dvorak's epoch, which was that of classicism.

## WEINER'S PIANO CONCERTO

Ignaz Friedman's name has so long been associated with the music of Chopin as to make a novelty in his programs a particularly welcome departure. This novelty came, at one of Friedman's Vienna concerts, in the form of a piano concerto by Leo Weiner, the Hungarian whose name became internationally known as a winner of the Coolidge prize some years ago. To write a concerto which is at once grateful and modern is a difficult problem and probably has been solved by no other composer so far with the possible exception of Prokofiev in his violin concerto; the task is all the more difficult when the godfather of the piece is a man of Friedman's enormous technical accomplishments which are in themselves a temptation for the composer to succumb to sheer technical display. Weiner is not the man to bother about the problematic side of his task but tries a synthesis of Grieg and German romanticism plus an element of Lisztian figuration. He succeeded in giving the pianist his due and wrote a piece which is sure to be successful wherever there is a Friedman to play it. Marie Novello, a young English pianist, is not a Friedman as yet in the unflinching instinct for effect, but an efficient pianist whose virtues shone to particular advantage in Liszt's B flat minor sonata and in the Paganini Variations.

If Miss Novello had to win her debut audience, however, such is not the case with Germaine Schnitzer, the distinguished pianist, who is a Vienna favorite in concerts and drawing-rooms and whose herculean task of Six Romantic Piano Concerts was amply rewarded by the enthusiasm of both the public and press.

## HUBERMAN A FAVORITE

Though artists come and go, there are few to rival Bronislaw Huberman in worth, and none to equal him in Vienna's favor. No other violinist is as certain to find a crowded house as many times each season as he chooses to appear. Vienna discovered Huberman many years ago when the boy violinist made his debut beside Adelina Patti. Her already aging charms faded into insignificance beside the sensation created by what was intended to be a modest "assistant artist" at a star concert. Vienna's admiration for him has grown since then with the increasing mastery of Huberman's playing, and there seems to be no one to supersede him.

PAUL BECHERT.

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Edward Moore in *Chicago Tribune*

Marie Morrisey Gives Brilliant Recital.”

*N. Y. Herald Tribune* Headline

## Other Critical Findings

Chicago, November 8th

New York, November 29th

### VOICE

“A voice of genuine contralto depth.”—*Daily Journal*.

“... rich, heavy, and pliable.”—*Herald Tribune*.

### STAGE-PRESENCE

“Much charm of manner and grace of person.”—*Daily News*.

“... eye-filling.”—*World*.

### DICTION

“Her English enunciation is a delight to the ear.”—*Tribune*.

“... excellent.”—*World*.

### PROGRAM

“She made Hageman’s song one of the finest moments of the season.”—*Herald-Examiner*.

“... of much taste in selection.”—*Sun*.

### STYLE

“A style which is sincere, dignified and individual.”—*Daily Journal*.

“Her knowledge of style, especially in the old airs, was indisputably correct.”—*Sun*.

**Management:** LOUDON CHARLTON, Carnegie Hall, New York

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## NEW YORK CONCERTS

(Continued from page 15)

an added importance. She has fingers of amazing lightness and skill, and whether in scales or passages in double notes, her accuracy and rapidity both are out of the ordinary. Her tone is full and round and of an agreeably musical quality.

Miss Cortez displayed true musical instinct in everything she performed and this faculty came most strongly to light in a Brahms variation on a theme by Paganini. That mighty composition is considered an exacting test for even the most mature of pianists, and therefore it was the more extraordinary that a player so new to the concert stage should give such a clear and commanding interpretation of the great pages. Miss Cortez played only one of the two books of the piece, but it was enough to demonstrate her entire understanding and musical comprehensiveness. The applause received after the Brahms-Paganini number was sufficient to stamp the entire recital a success.

In addition, however, the present reviewer was impressed also by the precise and prickling touch and finger resiliency in two little sonatas by Durante (arranged by Sophie Menter); by the tasteful and sympathetic rendering of two new pieces by Alberto Jonas, Romance and Concert Etude; by the warm and fanciful reading of Chopin's F minor Ballade; and by the highly brilliant delivery of two Chopin studies, op. 10, No. 2, and op. 10, No. 4. Especially the former (the chromatic A minor study) was a feat of dazzling virtuosity and it brought about such enthusiastic recognition that it had to be repeated.

Liszt's fifteenth rhapsody closed the program, and of course was only the forerunner of some very eagerly demanded encores. All in all, Miss Cortez made a sensationally successful debut and her future American appearances are certain to raise her high among our best American pianists.

## DECEMBER 3

## Marcia Palesti

It was indeed a festive occasion at Town Hall, on December 3, when Marcia Palesti, for six years prima donna of the Moscow Opera House and now teaching here in New York, gave a song recital, celebrating the tenth anniversary of her first appearance as an operatic artist. Mme. Palesti, whose powerful, dramatic soprano voice displayed splendid quality and wide range, as well as a technical skill that was most satisfying, is a linguist of no uncertain accomplishment. Her program was rendered in eight languages: English, Italian, Greek, Jewish, Russian, French, German and Turkish. Though suffering from a severe cold, Mme. Palesti gave a recital that delighted the most discriminating and she was recipient of warm applause and many floral offerings. Outstanding in interpretation was her presentation of Mana-Zucca's *Rachem*—the beautiful, and very dramatic music proving most suitable to the soprano's vocal accomplishments. Massenet's aria de Salome also provided a treat for the large audience. In the Russian numbers, Mme. Palesti was fascinating, having chosen Rachmaninoff's *Spring Waters*, Gliere's *If You Only Knew My Sorrow*, and the lovely *Nightingale Singing the Beauty of the Rose*, by Rimsky-Korsakoff. *Reverie*, by S. S. Linton, sung in Greek and dedicated to the artist, was warmly applauded and Mme. Palesti generously shared honors with its composer who was in the audience. In proof of Mme. Palesti's gifts as a teacher, two of her pupils—Hilda Raout, lyric soprano, and Dorothy Steinmann Buchaikin, lyric dramatic soprano—each gave a group of songs, displaying excellent voices, splendidly trained. D. Avlonitis, violinist, was well received in his intervening groups and had to give an encore. Leon Berditchewski provided sympathetic accompaniments.

## Florence Page Kimball

With an artistic setting of peacock blue and gorgeous lilies and plants for a background, Florence Page Kimball, soprano, sang to a distinguished and appreciative audience on December 3 at Aeolian Hall. Bach and Schumann comprised her first group, and it was indeed a pleasure to listen to this artist's clear German diction. Particularly delightful was her interpretation of *Roselein*, in which she infused pathos and suavity. Her French numbers by Debussy, Ravel, Grovlez and Faure were just as enjoyable, and here, too, her diction was delightful. Miss Kimball has a clear soprano voice of fine timbre, and in all her singing she imparts individuality and style. Besides having the many excellent qualities which Miss Kimball used to advantage in her singing, she is also the possessor of a charming personality. Blaire Neale rendered sympathetic accompaniments.

## Hotel Plaza Artistic Mornings

The third concert of the second season of the De Segura-Piza Artistic Mornings was held on December 3. Mary Lewis, a newcomer to the Metropolitan Opera, began the program with an aria from Massenet's *Manon*. The young singer received an ovation and the large audience was exceedingly sympathetic, to say nothing of the natural curiosity regarding her voice and art. Later on she sang a group of songs and closed the program with a duet from *Romeo and Juliet* with Mr. Francell. Miss Lewis is very gracious on the stage and made a splendid impression. Mme. Marguerite D'Alvarez sang as her first number the *Habanera* from *Carmen*. She was in particularly good voice and received a round of applause and of course had to encore. She was also heard later on the program with a group of short songs and followed with two encores. B. Blair Neale was the accompanist for Mme. D'Alvarez, and Ellmer Zoller was the accompanist for Miss Lewis.

M. Fernand Francell made a decidedly good impression not only with his voice but also for the splendid way in which he interpreted his songs. He offered two groups and numerous encores. Mme. Francell-Fernet accompanied him.

## New York Philharmonic: Grainger, Soloist

A very interesting program was offered by the Philharmonic Orchestra, under the direction of Mr. Mengelberg, on Thursday evening. Percy Grainger was the soloist, playing Grieg's concerto in A minor. All of the beauty and vigor of this familiar number was clearly brought out by the excellent playing of this distinguished pianist. There is perhaps no pianist with a more enthusiastic following than has Mr. Grainger. He is always the consummate artist and it is a privilege to listen to him.

The orchestra introduced a new work by Herman Wetzler. The symphony, *Visions*, was heard for the first time and while it was listened to with rapt attention and received much applause, it will have to be heard again for one to appreciate it to the fullest. Much applause followed and evidently there were many in the audience who thoroughly enjoyed the new work. The music is entirely descriptive and the various movements are distinctive. The other orchestral numbers were the *Classic Coriolanus Overture*, Beethoven, and a splendid and stirring interpretation of the ever familiar *Freischuetz* overture.

## New York Symphony: Gershwin Concerto

The New York Symphony began very respectably at Carnegie Hall, on December 3, with Gluck's overture to *Iphigenia in Aulis*; it continued very dull with the fifth Glazunoff symphony, which has three commonplace movements to one good one, a too small proportion; and it became even duller with a Suite Anglaise of that uninspired, uninteresting composer, Henri Rabaud. Then, after the inter-

minor with which he began his program. Following this came the first performance in New York of Ernest Bloch's *Three Pictures of Chassidic Life*, characteristic Block compositions, strong in the Jewish element. The first two numbers, *Vidui* (Contrition) and *Nigun* (Improvisation), are particularly effective. Next came the Chausson Poeme and it was in this work that the increased warmth and poetry of the violinist's playing came especially to notice. His own extremely difficult arrangement of a Paganini octave study brought a tremendous outburst of applause, in answer to which he remarked that a good piece is like a good joke—it shouldn't be repeated. Then there was a Chopin Nocturne (op. 18, No. 7) in an arrangement by Telmányi—the first time it has ever been heard here—and another (op. 27, No. 2) arranged by Wilhelmj. This group ended with Wilhelm Gross' Jazz Band, also a first performance here, a clever piece, satirizing the popular modern style and in striking contrast to the preceding Chopin.

To conclude with, there was a convincing performance of the Ernst concerto in F sharp minor, played with the master musicianship which has always been his. Harry Kaufman was the assisting pianist throughout the afternoon. An audience which filled the hall had gathered to listen to Prof. Flesch. Needless to say, there was plenty of applause and demand for extra encores.

## Shura Cherkassky

A large audience attended Shura Cherkassky's piano recital on December 5, at Town Hall. The young artist opened his program with Bach's *Prelude and Fugue in B flat minor* and Schumann's *Etudes Symphoniques*. While listening to these works one could hardly believe that so young a child could conceive and interpret with fine musicianship such great classics. In his second group were numbers by Chopin, and his third included works by Albeniz-Godowsky, Schubert-Godowsky, Dvorsky, Mana-Zucca and Dohnanyi. Especially in the Chopin group did young Shura reveal his brilliant technique and artistic instinct for the keyboard.

## Maud Morgan and William C. Carl

At Aeolian Hall, on December 5, Maud Morgan gave a harp recital to which distinction was added by the eminent assistance of William C. Carl, organist. There were, also, a number of harpists—twelve in all—and a chorus. This program was long and miscellaneous, the most interesting numbers on it being Handel's *Largo* for all of the harps accompanied by Dr. Carl at the organ, a *Fantasia* by Dubois for harp and organ, choruses with harp and organ accompaniment, and a group of organ solos by Dr. Carl: *Prelude and Fugue in B flat*, Bach; *Christmas Song*, Bach; *Allegro from Tenth Organ Concerto*, Handel; and *Noel Ecossais*, by Guilman. These works were given with marked organ mastery, great precision of touch and brilliancy of technique, and tasteful registration. Dr. Carl was received with enthusiasm and made of the entire evening a pronounced success.

## DECEMBER 6

## New York Symphony: Beethoven's Fidelio

Walter Damrosch provided a most enjoyable afternoon, December 6, at Mecca Auditorium, when he presented Beethoven's opera, *Fidelio*, in concert form and in English, with the New York Symphony Orchestra and the following soloists: Frederic Baer (Don Pizarro), Richard Crooks (Florestan), Florence Easton (Leonore), Fred Patton (Rocco), Della Baker (Marcelline) and Albert W. Barber (Jacquino). There was also a male quartet made up of Louis Yackel, Irvin Fischer, Paul Parks, and Franklin Fitzsimons. Damrosch conducted.

To begin with Mr. Damrosch had chosen the *Fidelio* overture (in E) and in place of the final scene of the opera he substituted the much more popular *Leonore No. 3* in C. Both were beautifully played and Mr. Damrosch and his men truly deserved the enthusiastic applause they aroused. In solo passages, duets, trios and quartets only the best can be said of the soloists. Mme. Easton won the lion's share of the honors with her exquisite singing, although Mr. Crooks, too, scored a genuine triumph; both were in fine voice and Mr. Crooks' splendid diction, particularly, aroused favorable comment. Mme. Easton's big aria in the first act, Mr. Crooks' recitative and aria at the beginning of the second act, and then in the great love duet at the end—each was exquisite. In his first act aria best of all did Mr. Patton please, although throughout the opera he has much to sing; his deep tones, of rich quality were outstanding. Especially for works of this character Mr. Patton is in great command and the reason is evident. The role that Mr. Baer impersonated called for no little dramatic singing and the baritone was equal to the occasion; he, too, was excellent. Della Baker was in unusually good voice and made the most of the singing allotted Marcelline. The fifth soloist, Mr. Barber, although not so well known as the others, deserves a goodly portion of the afternoon's honors; he exhibited a voice of delightful quality. So all in all it was a memorable performance and the huge audience enjoyed it thoroughly.

## Charlotte Lund

On December 6 at the Princess Theater, Charlotte Lund continued her series of operatic recitals before a representative audience, this time presenting Wolf-Ferrari's *Jewels of the Madonna*. As is her usual custom, Mme. Lund gave a clear cut and detailed outline of the plot, paraphrasing the various arias and duets which she sang with N. Val Pavay, who assisted her in the dual capacity of pianist and vocalist. The four principals of the opera were represented, Mme. Lund singing Mariella, the soprano and leading role, also Carmela, the mother, mezzo soprano; and Mr. Pavay those of Genaro and Rafale, tenor and baritone, respectively. As usual, Mme. Lund displayed her splendid voice to advantage.

(Continued on page 49)



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mission, the hall, crowded to the walls, was wakened up by the new piano concerto by George Gershwin. Read about it in the editorial section of this issue.

## DECEMBER 4

## Biltmore Friday Morning Musicales

The special feature of interest at the third concert of the Biltmore Friday Morning Musicales was the singing of Mme. Elvira De Hidalgo, soprano of the Metropolitan Opera. Alberto Salvi, harpist, also was roundly applauded for her beautiful playing. Mischa Leon, tenor, was the third soloist, and he played three numbers and encores. Mme. Hidalgo sang the *Bell Song* from *Lakme*, and then another group of numbers by Mr. Salvi, two of which were his own. The last group contained a waltz from *Romeo and Juliet*, sung by Mme. Hidalgo, and the program ended with a duet from *La Boheme*. As usual the ballroom was crowded with a very enthusiastic audience.

## DECEMBER 5

## Carl Flesch

It is two years since Carl Flesch last played in New York. He returned December 5, at Town Hall, and proved that, fine violinist as he was on last hearing (and had been for years before), he is still finer today. He has always been known as one of the great exponents of the classic style, and now the occasional dryness of his early days has given place to a warmth and richness of tone and a freedom of interpretation that are a surprise and a delight. This was apparent even in the severe lines of the Bach Sonata in G

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## GOTHAM GOSSIP

## WARFORD STUDIO NEWS

Claude Warford, one of the busiest of teachers, prepared the season's first presentation of his Operatic Revue for Tarrytown, where it was given recently with success. Excerpts from Aida, Carmen, etc., were featured by Mmes. Mah, Hatch, Ogilvie and Brady, the Misses Gould, Sayles, Zisser, Callan, Rutter and Thor, and Messrs. Heyniger, Black, Purdy, Kayser, Nerhood and Koch.

Florence Otis, soprano, from the Warford studios, appears in concert in New Haven and Hartford this month. Joseph Kayser, baritone, gave a recital in Rutherford, N. J., November 7, and Gladys Davey sang with success at the Sherbrooke, Canada, orchestral concert last month. Roy Nerhood, tenor, is now soloist at St. Thomas' Chapel, New York.

## MADRIGAL CLUB FEATURES AMERICAN COMPOSERS

The New York Madrigal Club, Marguerite Potter, president, produced songs by Gena Branscombe and R. Huntington Woodman at its November 22 affair at the MacDowell Club. The singers were Helen Gillett-Neal and Mabel Austin (Mrs. Ernest Davis), sopranos; Mrs. R. Huntington Woodman, mezzo soprano, and members of the Madrigal Club, the last named all being pupils of Miss Potter. The composers were at the piano. The artists sang beautifully, and tea was served to 450 people at the close. Among those present were Mr. and Mrs. Ernest Davis, Mary Potter, Florence Foster Jenkins, Rosalie Klein, St. Clair Bayfield, Mr. and Mrs. M. B. Swaab, Mr. and Mrs. John Tenney (Gena Branscombe), Mr. and Mrs. R. Huntington Woodman, Miss Corwin, Mrs. Oakley Cooke, Mrs. A. Fisher, and Mr. and Mrs. Herman Friedman (Emma Dambmann).

## CARILLON RECITAL AND RECEPTION

The American Guild of Organists issued invitations to a Carillon Recital, followed by a reception, November 19, when Anton Brees, carillonneur, played popular numbers such as Smilin' Thro' (Penn.), The Rosary (Nevin), Melody in F (Rubinstein), etc. This was the first time the present writer had heard these bells, and by no means was the impression a pleasant one. Stepping off the car at 59th street the effect was that of a distant hand organ, and as he neared the Park Avenue Baptist Church it became a tremendous and wild jangle; in this impression other well known organists concurred. Maxwell Hyde, in a letter to The World, November 7, called them a "confounded nuisance . . . an incompetent amateur playing on a wheezy harmonium." Things which cost much money are not necessarily beautiful.

## Anita Rio Pupils on Tour

Pupils of Anita Rio continue to secure excellent engagements. Tom Ryan, tenor, was procured for The Student Prince Company, which opened its engagement in Indianapolis. Hilda Steiner sings in the operetta which is starring Geraldine Farrar, the opening performance being given re-

## MABEL FARRAR



## Violinist

## Scores an emphatic success in recital at Town Hall, Nov. 11th

## Opinions of the Press

N. Y. World—Mabel Farrar, a youthful violinist, slim, graceful, and Titian, appeared in concert at the Town Hall. She proved to be a performer with a sure and confident touch. She was particularly effective in a Bruch concerto, in which her playing was of splendid flexibility.

N. Y. Times—Miss Farrar gave a full-sized artist's program. She has acquired technique, style, dash and assurance. She grasps the general effect of compositions and carries her audience on the wave of her enthusiasm.

N. Y. Sun—Miss Farrar's performance was heard and approved by a large audience. Her tone is clear and penetrating. Her delivery of Bruch's concerto was effective. She is an interesting player from several viewpoints.

N. Y. Post—Miss Farrar fulfilled the requirements of each composition of a varied program, displaying a technique and understanding.

N. Y. American—Mabel Farrar made a good impression and moved her auditors to enthusiastic applause by her sincere and scholarly readings.

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## ANITA RIO.

cently in Hartford. Thomas Green, tenor, is a member of the Kid Boots Company in Chicago, and Ruth Remington is on tour in The Student Prince, going as far West as the Pacific Coast. An important engagement is pending for Verna Shaff, who was the Mitzi in the road company of Blossom Time. In all auditions the voices of the pupils of Mme. Rio stand out for the brilliancy and purity of the tone produced.

## Pittsburgh Choir Ensemble to Present Parker

The feature of the Christmas program, December 20, Carnegie Hall Organ Concert, Northside, Pittsburgh, will be the presentation of Horatio Parker's Holy Child by the Pittsburgh Choir Ensemble, Lyman Almy Perkins, director. Mr. Perkins has chosen to present the choruses from this work only, which will be sung by the Ensemble with Caspar Koch, official organist of N.S. Carnegie Hall, at the organ, and Mrs. Minnie Meyers, at the piano, Mr. Perkins directing. This is the first appearance of this choral club in Mr. Koch's regular Sunday afternoon concert series.

The first program of the season was sung by the Pittsburgh Choir Ensemble under the direction of Lyman Almy Perkins, on December 8, at Avalon Presbyterian Church, under the auspices of the Girls Golden Rule Mission. Soloists were Lillian Vedder Fink, Mary Berkes, Carolyn A. Bracey, and Grace Starr, sopranos; Arthur Ray Davis, tenor, and Owen W. Moran, baritone, with Mrs. Minnie Meyers, pianist, and Mr. Perkins at the organ. The program included Mendelssohn's Hear My Prayer and Gounod's Gallia, the second part presenting Wagner's Tannhäuser in concert form.

## Hagemans Entertain Pupils

Mr. and Mrs. Richard Hageman entertained twenty of Mr. Hageman's pupils at a Thanksgiving dinner in the beautiful Hageman home and studio. Owing to the large enrollment it was only possible to invite those students who were away from home studying and therefore were unable to have a real home-cooked Thanksgiving dinner. After dinner the guests adjourned to the studio, where coffee was served and an impromptu musicale was held in which each student participated. Then everyone circled around the large open fire-place where marshmallows and chestnuts were toasted and cakes and fruit punch were served and many jolly games were played, everyone forgetting they might have been homesick on this home day.

## Margareta Brunsch in New York

Margareta Brunsch, American contralto, is making New York her headquarters for at least the next six months. Mme. Brunsch gained a splendid reputation in Europe, where she sang the leading contralto roles at Karlsruhe, Baden, Germany, and was also court singer for a period of ten years. She has appeared with success at the summer festivals at Bayreuth.

## WHERE THEY ARE TO BE

## As Announced

BAUER, HAROLD—Waterville, Me., Dec. 11.  
SOPHIE BRASLAU—Schenectady, N. Y., Dec. 15.  
CASELLA, ALFREDO—San Francisco, Cal., Dec. 14; Kansas City, Mo., Dec. 19.  
CLATSNEY, JULIA—Philadelphia, Pa., Feb. 18.  
DAVIS, ERNEST—Post Washington (The Messiah) L. I., Dec. 29; Birmingham, N. Y., Jan. 4.  
DE RESZKE SINGERS—Clarksburg, W. Va., Dec. 10; Baltimore, Md., Dec. 11; Bridgeport, Conn., Dec. 13; Springfield, Mass., Dec. 14; Boston, Mass., Dec. 15.  
DUX, CLAUDE—Lincoln, Neb., Jan. 5.  
ELLERMAN, AMY—Worcester (Oratorio Society in Messiah) Mass., Dec. 29.  
FLONZALEY QUARTET—Cleveland, O., Dec. 15; Stamford, Conn., Dec. 18; Philadelphia, Pa., Dec. 27.  
GABRILOWITZ, OSSIP—Chicago, Ill., Dec. 13.  
GALLI-CERVI, AMELITA—Memphis, Tenn., Dec. 15.  
GATEWOOD, ALEX (Francis Rogers' pupil)—New York City (International House) Dec. 21.  
GIANNINI, DUSOLINA—Wellesley, Mass., Dec. 14.  
GRAINGER, PERCY—White Plains (concert and lecture on Nordic music) N. Y., Dec. 17.  
GRADYANT, MARCEL—Regina, Sask., Can., Dec. 16; Saskatoon, Sask., Can., Dec. 17.  
JOHNSON, EDWARD—Montreal, Can., Mar. 5.  
KULLMAN, CHARLES (Francis Rogers' pupil)—New York City (Womans University Glee Club soloist) Dec. 17.  
LASHANSKY, HULDA—Troy, N. Y., Dec. 10.  
MAIER, GUY—San Jose, Cal., Dec. 15.  
MERRILL, LAURIE—New York City (costume recital) Dec. 16.  
ONEGIN, SIGRID—New Orleans, La., Dec. 21; Tucson, Ariz., Dec. 29.  
PADEREWSKI, IGNACE—New York (Symphony) Dec. 17, 18; Washington, D. C., Dec. 21; Boston, Mass., Dec. 27; Houston, Tex., Mar. 3; San Antonio, Tex., Mar. 5; El Paso, Tex., Mar. 8; Phoenix, Ariz., Mar. 11; Pasadena, Cal., Mar. 13; Los Angeles, Cal., Mar. 16; San Diego, Cal., Mar. 18; San Francisco, Cal., Mar. 21.  
PATTISON, LEE—San Jose, Cal., Dec. 15.  
RAVINSKY, ANASTASIA—Chicago (Philharmonic Symphony) Ill., Dec. 13 (Kimball Hall), Dec. 18 and Feb. 7; Minneapolis, Minn., Feb. 28; St. Paul, Minn., Mar. 6 and 13.  
SAMAROFF, OLGA—Philadelphia, Pa., Dec. 13.  
SCHOFFIELD, EDGAR—Elizabeth, N. J., (The Messiah) Dec. 10; Port Washington (The Messiah) L. I., Dec. 29.  
SMITH, ETHELYN—St. Augustine, Fla., Jan. 7; Santa Cruz (Male Chorus auspices) Cal., Feb. 2.  
SOUZA'S BAND—Edin, Okla., Dec. 10; Wichita, Kans., Dec. 11; Salina, Kans., Dec. 12; Kansas City, Mo., Dec. 13; Lawrence, Kans., Dec. 14; Topeka, Kans., Dec. 14; Manhattan, Kans., Dec. 15.  
TIFFANY, MARIE—Philadelphia (Morning Musicales) Pa., Dec. 28.  
VALDANE, ARVIDA—Montclair, N. J., Dec. 20.  
ZIMBALIST, EREM—Four appearances with Philharmonic Orchestra, New York, Dec. 17, 18 and 27; Brooklyn, Jan. 3; Philadelphia (Monday Morning Musicales) Pa., Dec. 28.

## Mme. Jeritza Chosen Favorite

Marie Jeritza is just now the favorite prima donna of the Hard Boiled Eggs, an informal organization of the younger music writers of the New York press which gathers every Saturday evening to discuss music, cheese, crackers and coffee. On Saturday, December 5, Wilfred Pelletier, assistant conductor at the Metropolitan, was host. Mme. Jeritza, learning by chance of the occasion from him, sent one hard-boiled egg with an autographed "Good Luck" on it for each member, also big boxes of delicious eatables from Sherry's to supplement the club's usual menu. It was voted unanimously that Jeritza, as a prima donna, stood far higher with the Eggs than Adelina Patti ever had.

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To this work Rudolph H. Wurlitzer has devoted many years of his life, and has found and purchased many old masters of great value. To estimate what this Wurlitzer collection means in dollars is something beyond the ordinary comprehension, and yet we must arrive at some idea of the art value of these old masters through this manner. To the musician the value, of course, rests in the tone, and many are the discussions that come to the fore when two or three

of the great musicians get into the New York, Chicago or Cincinnati houses and study these exhibits.

Probably the New York house has the most beautiful surroundings for the exhibit of these instruments that has as yet been designed, and yet this beautiful department in the great New York store is not what the ambitions of the Wurlitzers desire, for I hear them talking about something grander, more artistic, if this be possible, to give a proper housing for these old masters that form probably the greatest collection placed before violin connoisseurs and for sale.

## WHAT THESE VIOLINS PRESENT

When we get to discussing this thing of Making America Musical we should remember this great violin collection, and place that valuation on what this means to the gaining the respect of the old homes of these masters, for we are progressing as to music with strides that are far reaching in

the building of that confidence that means so much in gaining the respect of the old countries that have made possible the music of the day.

We may lag as to composers, but that will come as we advance in music, and all that tends toward the higher forms of music will advance this country in the art in a way that means much. Back of all this is the building to commercial ends that is as important as art, and this Wurlitzer violin collection means that the commercialism of the Wurlitzer business has made possible the gathering of these violins.

With all the work that has been done by Rudolph H. Wurlitzer aided by Jay C. Freeman, who stands so high among the musicians of the world, there has been given that advantage of knowing violins and that backed by the ambitions of the Wurlitzer house, and that ambition followed up with the ability to invest hundreds of thousands of dollars in violins to meet the desires of the great violinists to have before them at one time all that is possible in the way of a collection.

## A COLLECTION OF PORTRAITS

There is another feature to this collection of old violins—that is a collection of portraits of the past and present great violinists by Mr. Wurlitzer. This collection now numbers something like two hundred, and there are pictures of rare value in this gallery. Today they are hung in the offices of Rudolph H. Wurlitzer in Cincinnati. There is little wall space left for this collection. The selections of these pictures have been made with that same discretion that is shown in the violins that furnish the incentive for the gathering of these pictures, but soon it is to be hoped this collection, many of them signed, will have a place that will be in keeping with the violin studios that display the various valuable old violins that make this Wurlitzer collection one of the greatest, and some really believe the greatest, now in existence.

This means much to this country. That will soon become known, and is fast taking the attention of the European countries where it was always considered we of this country must look to for the highest forms in all that pertains to music.

## OUR MUSICAL ATMOSPHERE

Those who are talking about Making America Musical must give to this Wurlitzer collection of old violins that place deserved in the efforts that are being made to bring to the millions of this country that musical atmosphere which has had so much to do with making Europe musical. We have depended upon Europe, or at least we felt that we must depend upon Europe, for all that is of the best in music. What we lack we soon will possess, and that because we have the dollars to arrive at the position, we have ambitions to reach, and the Wurlitzer collection is but an illustration of what is being done in a quiet way, without trumpeting or the sounding of brass.

If all strive as does this Wurlitzer house to arrive through such channels, and do it as is shown in the gathering of this collection of old masters, as great as to cost as the collecting of old masters in paintings, we certainly will have those in Europe doing what we have been doing these many years past when we wanted to study the arts, going to that country for that educational absorption that made necessary just such things as this collection of old violins and the gathering of the old masters in paintings, which the European people complain are gathered though our might in wealth.

## WE MUST HAVE ART OBJECTS

It matters not how we gain possessions of these works of art. We spend the dollars for them honestly, and it but remains for those who complain, and who have had handed down to them without cost these works of art, and which they offer to us, to gain the coin of their own realms to hold to them. If they are offered for sale, and we have people like the Wurlitzers to gather them in, just as the art dealers gather the paintings, or the art products of the looms of other days, or the silver or sculpture works of art, then we have that right to build in an artistic way, and these ways provided through our business abilities that have surpassed the Europeans.

As to what our artists are doing, that is aided and abetted by such gatherings that made Europe famous in this Wurlitzer violin collection.

## A DISPLAY OF PORTRAITS

There is reproduced herewith a picture taken in Cincinnati recently that shows in the background some of the pictures of old violinists that Mr. Wurlitzer has in his office. These form a background to Carl Flesch, the violinist, who has made such a great success in his concert work, of Rudolph H. Wurlitzer and of Adolph Loeb, the manager of the Wurlitzer Cincinnati violin department. This picture is to form one of the collection Mr. Wurlitzer is making, and an effort is being made to gather as many as possible of the violinists of today with signatures.

As this collection grows it will be of interest to the student of the violin, for we all must admit that the reproduction of the violinist as to personality is of value.

Mr. Flesch on the day this photograph was taken, played the Mozart concerto with the Cincinnati Symphony Orchestra. It was natural that Mr. Flesch would visit Mr. Wurlitzer and look over the great collection that is found in the Cincinnati studios, and it follows that the New York and Chicago parts of this great collection will receive visits from Mr. Flesch when he plays in those cities.

## A WONDERFUL STRING QUINTET

While Mr. Flesch was in Cincinnati the usual custom of Mr. Wurlitzer of an evening of music at his home was carried out. Upon this evening, with Mr. Flesch and at his suggestion, there were played the quintet for strings of Mozart with two violas. Carl Flesch played first violin; Emil Herrman, concertmaster of the Cincinnati Symphony Orchestra, played second violin; Carl Kirksmith, of the Cincinnati Orchestra, played cello; Edward Kreiner played first viola, and Mr. Wurlitzer played second viola.

The interesting thing was that Mr. Flesch and Mr. Herrman both played upon Stradivarius violins, Mr. Flesch's being a Strad of 1725, and Mr. Herrman's of 1705. Mr. Kreiner and Mr. Wurlitzer played Caspar da Salo violas, giving a remarkable tone quality to this quintet.

All this must reflect in the building to that slogan the piano men of this country so desire. It is work of this character that reflects our real advancement in music. We



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SOPRANO

Personal Representative: ADA SODER-HUECK

1425 Broadway, New York

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Sang with the voice of a linet.—*New York Times*.  
A true soprano.—*New York Herald Tribune*.

A vocal loveliness, a fine regard for text.—*Buffalo News*.

Lyric soprano voice of lovely crystalline quality; sings with great intelligence.—*Buffalo Courier*.

Coloratura voice of exquisite quality and is a consummate artist in its use.—*Pueblo Chieftian*.

A glorious voice. Her art is amazing.—*Arizona Gazette*.

A better voice has never been heard here.—*Black Hills Leading Newspaper, Deadwood, So. Dak.*

Studios: 326 West 76th Street, New York

Phone: Endicott 4616





CARL FLESCH (CENTER), THE HUNGARIAN VIOLINIST, WITH  
RUDOLPH WURLITZER AND ADOLPH LOEB,

manager of violin department of the Cincinnati Wurlitzer house, admiring some of the rare old masterpieces in violin making that form a part of the great Wurlitzer collection. An unusual picture that typifies one of the great forces exerted by the House of Wurlitzer in Making America Artistic as well as Musical.

may make our dollars, but we spend them to build to higher levels of civilization.

The Wurlitzers are certainly doing their part in this work, and they should receive that credit that is due any effort toward cultivation of that musical atmosphere that has so much to do in the giving to the student the means of becoming familiar with art advancement, and having this at our own doors. We must concede that the great Middle West is doing its share in bringing this musical or art atmosphere into being.

We have had to go to Europe for this atmosphere, but it must be remembered that Europe has had this to offer students for these many years. We have supported this by sending our students to foreign countries, for the great argument has been that we did not possess this atmosphere surrounding all this in the arts.

London for long held a high place as to violins, but we feel now that the Wurlitzers have brought this to America. We have had students of music sent to Europe because they had the great orchestras and operas, but we now vie with Europe, and the same can be said as to paintings and

sculpture, for we are bringing to this country for our own students those works of art that the American with artistic ambitions had to go to Europe to study. All this as it should be.

#### HOLDING OUR OWN ART OBJECTS

If the individual had to go to Europe to see any particular work of art, and these individual visits numbered during the year many, then we had best bring the art object to this country, allow of studying with teachers as good as they have in Europe and do away with this handicap of artistic studies of old masters and of contemporary artists, by making it possible to save the cost of these foreign trips and cultivate our own art atmosphere.

As this country grows older it will have with it all that can be possible in this branch of study, and soon we will begin showing the productions of our own artists, we will have our own music, our own paintings, our own sculptures, our own artisans in silver, our own makers of music in orchestras, with our own conductors. In other words this Wurlitzer collection of violins is but an illustration of what we are arriving at in the Making America Musical.

#### Cincinnati Hears Flesch

CINCINNATI, OHIO.—This is a rather crucial year for the Cincinnati Symphony Orchestra. The experiment of holding twenty concerts, practically every week, is being watched carefully. So far it has seemed to justify itself. The audiences have been excellent, and have responded enthusiastically to the work of conductor and orchestra.

The fourth pair of concerts was held on November 13 and 14. The program began with the Bach suite in D major, No. 3. Mr. Reiner's apparent determination (as evidenced also in the announcement for succeeding concerts) to include in each program some number of the early eighteenth century, finds great favor with the hearers. The Bach suite was enjoyed to the full—and once more the care of preparation by the orchestra was made manifest. The famous Air, arranged for the G string of the solo violin by Wilhelmj, was dignified and stately. The two Gavottes and the remaining numbers—a Bourrée and a Gigue—were lightly and charmingly done.

Next came Carl Flesch, who played the Mozart concerto in A major for violin and orchestra. The work is especially suited to the character of Flesch's genius. His tone has the

### "THE MUSICAL COURIER SAYS—"

For the benefit of its readers and all others within radio distance of

#### WRNY, 258 Meters

(The Roosevelt, New York)

the MUSICAL COURIER has established a bi-weekly service through that station.

Every MONDAY and THURSDAY afternoon at 2 o'clock the MUSICAL COURIER goes on the air for fifteen minutes (H. O. Osgood, Associate Editor, announcing) to give you the latest news about concerts, artists and the musical world in general.

purity and sweetness, his style also the chasteness, that make him an ideal interpreter of Mozart. The occasion was a real triumph for him. He was recalled many times, gave encores on both occasions, and finally had to appear with hands empty before the audience would release him.

The latter half of the program began with Strauss' Till Eulenspiegel. If we were to select the one work which the orchestra has played best so far this season, it would be this. Of the many times we have heard this work, we recall none in which it was done with more abandon combined with perfect mastery than this. It must be that Mr. Reiner has an especial affection for the work, for it was worked out to the nicest detail. The audience went into ecstasies over the interpretation. Next came a new composition by Leo Sowerby of Chicago, Money Musk. "A Country Dance-Tune set for Orchestra." Somewhere the composer must have come upon a real old fiddle-tune, the kind that they used to play standing on a box and tapping with the toe. It appealed to him and he set it for orchestra, with a good deal of humor. The setting was very well done, the jig leaping from one part of the orchestra to another. And it was all over in three minutes! Last of all was Catalonia, a suite for orchestra by Albeniz, of which this, No. 1, was the only number come to light. Altogether the concert was an outstanding success. J. G. H.

#### Mrs. H. H. A. Beach Gives American Program

Mrs. H. H. A. Beach, by special request, gave a concert of American music under the auspices of the Marion Department Club at the Spencer Hotel, Chicago, on November 24.

## DEBUT of SANDOR HARMATI

### CONDUCTOR

### OMAHA SYMPHONY

The World-Herald, Dec. 2d.

#### HARMATI DISTINGUISHES HIMSELF

"The first concert of the season . . . the audience was large and a most satisfactory one, showing its appreciation of the efforts of the conductor in a most enthusiastic and appreciative manner. On several occasions the applause was prolonged to the extent that three and four recalls were necessary . . . The program . . . furnished a wide scope of music for the display of the talent of the conductor. . . . The orchestra responded to the demands of the conductor with beauty of tone in the string sections, exquisite pianissimos, gripping crescendos, and stirring climaxes, and a general ensemble . . . Mr. Harmati established himself immediately as a thorough musician of profound knowledge and strong individuality. He possesses a clear and precise understanding of the work in hand which he conveys to his orchestra in a very expressive manner resulting multiple of subtleties and grandiose effects. His themes and melodies were beautifully phrased and finished, showing romanticism and charm; at other times he was vigorously rhythmic, to which was added the freedom which comes from conducting absolutely without score."

AUGUST BORGLUM.

Omaha Daily Tribune, December 2d.

"Sandor Harmati put before himself a great task with his first program which he solved excellently. . . . He conducted the entire program from memory and this allowed him to exert a suggestive power over the orchestra. . . . Conductor and orchestra cooperated in a fine sense and a concert reached a great climax. . . . Omaha has won in Harmati a young artist who will give to the music life something worthy. He was greeted with great warmth and deserved applause. He brings with himself all the qualities to develop our orchestra to an esteemed position. . . . His art is absolutely genuine without bluff or hunting for effects."

TEA MOELLER-HERMS.



#### PROGRAM

LEONORE NO. 3 . . . . . BEETHOVEN  
SYMPHONY NO. 8 . . . . . SCHUBERT  
VIOLIN CONCERTO . . . . . MENDELSSOHN  
RENEE CHEMET, SOLOIST  
ROMEO AND JULIET . . . . . TSCHAIKOWSKY  
NEGRO RHAPSODY . . . . . GOLDMARK

The Daily News, December 2d.

"One hardly knows where to begin when speaking of the season opening concert. . . . The evening's success was complete from every standpoint. The orchestra performed brilliantly, the conducting of Sandor Harmati was superb. . . . Harmati made a perfect selection of program. In spite of their unquestioned difficulty the numbers were artistically handled by the orchestra under the skillful direction of the new conductor. Harmati established himself as an immediate favorite. . . . It was a great evening. . . . Bedlam broke loose when he was called back to accept floral gifts."

PHIL MICK.

The Omaha Bee, December 2d.

"Orchestra's debut testimonial to conductor. The technic of his conducting is marked by an extreme simplicity of gesticulation. A short concise and unmistakable beat and utter absence of ostentation, or grandstanding, a quiet dignity and absolute command of the situation at hand, which nought but indicate a level-headedness to cope with any emergency which might arise. . . . His interpretations are characterized by incisive rhythm, a fine regard for possibilities of orchestral coloring and an all around freedom by reason of his conducting without score, an unerring outline of the structural curves and symmetry of the music, and that rare faculty of infusing the breath of life in all that he touched, all denoting an intellectual grasp and musical sense as possessed only by the artistic elect. . . . Enthusiasm was high. Harmati was recalled times without number. . . . The orchestra played with a beauty of tone, freedom and abandon never heard before and the evening should be recorded as one of the greatest strides forward in Omaha's musical history."

MARTIN BUSH.

# MELIUS

## HER ACHIEVEMENTS

PRIMA DONNA  
COLORATURA SOPRANO

Paris Grand Opera  
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Monte Carlo Opera  
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Vienna Opera  
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Berlin Opera  
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Budapest Royal Opera  
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Prague Opera  
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Belgrade Royal Opera  
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Wiesbaden Royal Opera  
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Frankfort A/M State Opera  
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Leipzig State Opera  
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Madrid Royal Opera  
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Naples—San Carlos Opera  
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Rome—Costanzi Opera  
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Florence—Communale Opera  
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etc.  
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London Symphony Orchestra  
(Sir Henry Wood)  
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Queen's Hall  
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Royal Albert Hall  
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Vienna Philharmonic Orchestra  
(Felix Weingartner)  
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Victor Red Seal Records  
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Steinway Piano

## AGAIN SENSATION

-AT-

# CHICAGO OPERA



CHICAGO

SUNDAY,

MEMORIAL

TRIUMPH

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Opera Play Pa  
Support  
Audience

BY GLEN

EVERY one who has seen the role of Violetta. But to hear every note of the multitude of the trills of the coloratura.

Wherefore, appearing with the Civic Opera, provided the sold-out house of the soprano role. It is the occasion of the greatest of the chosen here.

For voice cold, flawless, emotional appeal, quakes. By quickens the golden quality of the execution, comparable to one in the company. And she is to see how the only as a model of vocal art fills their eyes.

It is, therefore, a mere review of music was in voice; that is presented as sage by a d has the facility by a great l equipped. The erence for this ter, neither h while suffering call the guitar un-pah accom alle, that a serves its purpose vehicle when to the box office agement happy agement.

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HERALD AND EXAMINER.

SUNDAY, NOVEMBER 29, 1925.

# MELUIS PHS IN "TRAVIATA"

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## Queen of Song!

**LUELLA CHILSON** of Appleton, Wis., shy and slim, came to Chicago ten years ago to study music. Last night, as Mme. Meluis, she repeated her astounding triumph which filled Europe with her fame.



Little more than twenty-five years ago, a newspaper in Appleton, Wis., recorded the fact that:

Luella Chilson, the tiny three-year-old daughter of Dr. and Mrs. H. W. Chilson, displays a remarkable bent for music. She delights in crawling up on the piano stool and, while striking the keys with her baby fingers, utters the accompanying notes with astonishing fidelity. A brilliant musical career is predicted for her.

That scribe was one of the best predictors in shoe leather. Last night, for the second time within ten days, thousands of hands repeatedly sent salvos of applause crawling to the arches of the Auditorium Theater, and critics and connoisseurs united in acclaiming Luella Chilson, now known as Madame Meluis, the greatest coloratura soprano of the age.

Friends of her childhood and girlhood days still remember "Louie" Chilson in pigtails, when, still as a reed and shy as a thrush, she first came to Chicago, at fifteen.

Yet, in the brief years since she waved good-by to the Statue of Liberty, England, France, Germany, Austria, Italy, Czechoslovakia, Spain, Serbia, Hungary, Monaco, have acclaimed her Queen of Song.

On her first appearance as guest artist with the Chicago Civic Opera Company, as Gilda, in "Rigoletto," she took the audience by storm last night, as Violetta in "Traviata," she rose to even greater heights.

of the two important centers of imported opera in America.

But the management has added many new singers to the roster this season, five of them Americans, of whom three have been successful. The first of these, Luella Meluis, is another Galli-Curci in the vital matter of the public's approval and something far better and greater in the less important matter of artistic worth. To have discovered her is honor enough for the management to live on for some seasons to come.

The second...

CHICAGO SUNDAY TRIBUNE: NOVEMBER 29,

## LUELLA MELUIS WINS NEW FAME WITH "TRAVIATA"

Critic Admits That Opera  
Is No Favorite.

BY EDWARD MOORE.

Luella Meluis and Verdi's "Traviata" came into conjunction last night, with happy results to both. Mme. Meluis made a success, a notable one, with her voice of velvet and her irrefragable ability to do difficult things with that voice and make them sound beautiful. At the same time and by virtue of her singing, the faded fineries of the opera took on quite a bit of restoration.

Personally I have long cherished the private opinion that the score of "Traviata" makes a mark about as far north as it is possible for any composer to go; that if Victor Herbert, in his most sterile period, had ever turned out such a dreary desert of music, he would have burst into tears and resolved to lead a better life. But sopranos love to sing the adventures of the heroine who, according to Fanny Brice, may have been a bad woman

but was good company, and audiences love to hear them.

Not Critic's Favorite Opera.

Anyway, they love the tunes, even if Camille's tuberculosis and its extremely out of date treatment seldom arouse a responsive tear. I still believe, though, that this work is one of the reasons why the tired business man is seldom an opera enthusiast.

However, Mme. Meluis did not write the opera. Her duty was to sing it, and she sang it delightfully, charmingly as one would ever care to hear it done. She was a bit too impatient and too continuous in her registration of tuberculous symptoms, but there is much in the "Traviata" score that calls for nothing but singing, and at such times I made a respectful salutation to her as a Chicago artist who had stepped across the line and joined the big leagues of opera.

Antonio Cortis was the Alfred Ger-

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CHICAGO EVENING AMERICAN

MONDAY, NOVEMBER 30, 1925

## Meluis Creates Sensation in "Traviata"

BY HERMAN DEVRIES.

Saturday night "La Traviata" was chosen for Madame Meluis' second appearance at the Auditorium, and the news of her sensationally successful debut as Gilda in "Rigoletto" proved a magnet potent enough to fill the house to its capacity.

In my review of Madame Meluis' debut, after almost a column of praise for the beauty of her voice and its extraordinary technical perfection, concluded by the suggestion that her talents are more particularly suited to the classic coloratura literature. The same observation results from my hearing Madame Meluis as Violetta, although her success on Saturday was almost as great as that of her debut.

There were moments of esthetic joy for the listener, phrases that remain in the memory for their sheer loveliness of tone and texture (the "Andante" of the Act Four a-lui was one of these), but I repeat that her forte must undoubtedly be roles like Lucia, Rosina in the "Barber of Seville" and "Lakme."

The remainder...

## Doctor Gunn's Tribute to Melius

Glenn Dillard Gunn, one of the Deans of American Music Reviewers, writes an Editorial for the Music Section of the Sunday Chicago Herald Examiner each week. On November 30 he wrote the Tribute to Mme. Melius herewith reproduced.

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Weekly Review of the World's Music

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There were thirteen concerts here last Sunday, but that was unlucky only for the music critics.

Musically speaking, the freezing point sets in when the critic leaves the hall in the middle of a performance.

Nearly everything else having been taken away from the Indians, it is not surprising that their tunes also have fallen prey to America's composers.

Mr. Gatti-Casazza will be pleased to read in *Le Menestrel* (Paris) that "The Metropolitan Opera is to give performances next May at Baden-Baden, Salzburg and Berlin." Atlanta and Cleveland papers please copy.

Could not the European statesmen of the moment justifiably be called composers? They have just put the finishing touches on a new symphonic poem called *Locarno*. The world hopes that the work will be all *giocoso*, *piacere*, and *serenico*, with no interpolations of *eroico*, *fuoco*, *passione*, and *esplosivo furioso*.

It seems that even Sir Edward Elgar is not above making wise cracks and nifties. Here is his latest rib tickler: "Genius, I have always been told, is an infinite capacity for taking pains. Unfortunately, a good many of our youthful musical geniuses seem to think it consists in an infinite capacity for giving pains." (Frantic laughter.)

Music is breaking into politics. Read this from the *Morning Telegraph* of December 4: "Some persons are impressed by 'Vice Drives,' such as the latest fanfare by Mayor Hylan. Other persons commit crimes. This latest drive is as impressive as the trumpets in *Aida*. And will accomplish just about as much."

The Stern Conservatory, Berlin, has issued a handsomely printed book of eighty-odd pages in commemoration of the seventy-fifth year of its existence. Founded in 1850 by Prof. Julius Stern, it has continued uninterrupted through all the years under three of his successors, Jenny Meyer, Gustav Hollaender and Prof. Alexander von Fielitz. It is a long record of honest achievement of which many an institution might well be proud. Festive concerts were held November 1 and 2 in the Beethovensaal

and a special performance of *Hansel und Gretel* given at the Theater des Westens on November 4 in honor of the anniversary.

Paul Hindemith is the latest composer to take a whack at the Faust legend. It is to be modern of course. Franz Blei is writing the book—and the Walpurgis Night scene will take place in a cabaret. Now that Hamlet is shaking off the centuries, all his friends and relations want to do the same thing.

William J. Henderson, music editor of the *Sun*, dean of the New York music critics, celebrated his seventieth birthday on December 4. He is still in harness and still very much alert to what is going on. Alone of the older critics, he recognized at first hearing the meaning and significance of the Gershwin concerto.

The annual visit of the Cleveland Orchestra is always looked forward to with great interest by music lovers in New York. This year Conductor Nikolai Sokoloff has laid out an especially interesting program which will include the Ballet Suite (Gretry-Mottl), the first symphony of Sibelius, *Fountains of Rome* by Respighi, and the *Polovtsian Dances* from *Prince Igor*.

The daily papers again have selected the site for the new Metropolitan Opera House, this time on West 57th Street, appropriately enough right next to the Y. M. C. A., extending through to 56th Street. Otto H. Kahn says it isn't so, and doubtless it isn't. At that particular spot the elevated railway, only a couple of hundred feet away, would be too apt to add a bit of realism to such things as the *Ride of the Valkyries* and the *Siegfried Funeral March*.

Deems Taylor, composer and critic, has joined the faculty of the Curtis Institute of Music. For the present, while he is busily engaged in the composition of his new opera for the Metropolitan, he will act in an advisory capacity to advance the students in orchestration; later, it is probable that he will take a more active part in the teaching of this subject. Congratulations are distinctly in order, both to the Institute and Mr. Taylor!

The Hart House Quartet came down from Toronto a few days ago and proved to an interested and much pleased New York that Canada has a second musical organization with a standard in its own branch of music as high as that of the famous Mendelssohn Choir from the same city, which years ago first called the attention of the world to the musical development of our northern neighbor. This new and excellent quartet, which must be reckoned with the first of the day, sprang into immediate popularity. It plays from coast to coast in Canada and is literally swamped with requests and dates for re-engagements. An idea of the quartet's activity may be had from the fact that for next March it is scheduled for twenty-one dates in twenty-nine days.

## THAT JUILLIARD FUND

At the recent unveiling of the tablet memorial to the founder of the Juilliard fund, Dr. Eugene Noble stated that he had asked and received advice from many leading musical authorities but had been forced to reject much of this advice for the reason that it had been the expressed wish of Mr. Juilliard that the income from the fund be spent for educational purposes.

The will, it is true, provided for education, but it also provided for the cultivation of American musical composition by encouraging composers and the securing of the performance of the best operatic productions which might not be produced without financial support.

If Dr. Noble has ever done anything to encourage the American composer we would like to hear of it. So far as we have been able to discover, Dr. Noble has no interest in anyone who has completed his musical education. He appears to assume that there is not a single American composer now living who is worthy of aid. He may be interested in the "young hopefuls" but if a man has completed his training and proved his worth he then seems to cease to be visible to Dr. Noble. We are informed that Dr. Noble refuses even to pay for the necessary copying of orchestra parts so that symphonic and other musical works by American composers may be performed. And we are informed, furthermore, that Dr. Noble has never made any effort to have American scores examined with a view to determining what American composers might be worthy of assistance.

What Mr. Juilliard intended was to create with his fund an American Macaenas. What Dr. Noble has made of it is a kindergarten, and it appears to some that he makes public statements that are inexact to justify his course.

## Coming Up

It seems to be a curious result of American life that it should create originality in development if not in art. Perhaps the originality in art will come. Perhaps, even, it is already with us and we are unable to see it. However that may be, it is certainly remarkable that our serious composers, some of them, should be rising from the ranks of popularity.

Two of them come to mind because just now they happen to be in the limelight. They are Cadman and Gershwin. Cadman, as everybody knows, started in on his career by writing a few popular songs. The start was made almost twenty years ago, yet the songs written at that time are still going strong. One of them, *The Land of the Sky-Blue Water*, has just been arranged by Kreisler and put upon a Victor Record. Others have been played and sung and recorded by most of the leading artists of our time, and have been played and sung and whistled by pretty nearly everybody in America.

Gershwin got his start on Broadway. He wrote musical comedies, jazz tunes, ballads, all sorts of things suited to the popular taste, and his name became widely known, his pieces recorded, and, like Cadman, he drew down nice royalties and became a man of substance, as Galsworthy would say, able to permit himself the luxury of development.

Whereupon these two royalty-gathering popular American composers took time off from the writing of popular stuff and put out some music of a higher order. Cadman started some years ago with chamber music. He then wrote several orchestra suites. Finally he landed an opera at the Metropolitan. This year he has landed an opera with the Chicago Company, written music for a pageant which was done last summer at Portland, Ore., written music for *The Vanishing American*, the picture still running on Broadway—all serious music, this, worked out in large forms. He is now said to be at work on a symphonic poem.

Gershwin turned to serious music as a result of the development of the jazz orchestra—so it seems, at least, though a man of his mentality would probably have turned to serious music anyway. Still, the immediate impetus was the demand for music for the symphony jazz orchestras, and he wrote the *Rhapsody in Blue*, played by Whiteman, as his first serious work.

The success of the *Rhapsody in Blue* was immediate and brought Gershwin an order from the New York Symphony for a symphonic work. Gershwin again chose the piano concerto form and made a jazz work for ordinary orchestra minus saxophones—an important work, though how much of the jazz spirit and charm was lost by substituting the instrumentation of the regular symphony orchestra for the American combination it is at present difficult to say. Opinions differ.

However that may be, the fact is that Gershwin, like Cadman, has turned to serious things and has proved his ability to do them and do them well. Neither he nor Cadman have turned their backs on the popular vein. Cadman has within the past year written two popular hits—*My Desire* and *A Rose for Every Heart*, the latter the official song of the city of Portland and the popular number from the *Rose Pageant* to be given in that city every June. Gershwin has several shows on the road and is no doubt preparing others.

The interesting feature of all this is the one already mentioned: the fact that these composers create for themselves incomes by writing popular music, and follow their own inclinations in writing serious works. The serious works may also ultimately bring them in more or less income, but it is obvious that America differs from Europe in regard to the possibilities of income to be derived from the symphonic or operatic work. We do not recall our MacDowell ever having drawn down a living income from his serious compositions.

Just how it is managed in Europe we must confess that we do not know. Probably performing rights have much to do with it, these rights being large as a result of the large number of orchestras and opera houses and the fact that they do not scorn the work of the native.

Here they write popular music so as to keep the pot boiling and amuse themselves by writing serious things between whiles, at the same time putting America on the musical map and enriching our musical culture.



## VARIATIONS

By the Editor-in-Chief

An interesting theory regarding the memorizing of music is advanced by Dr. Hellmuth, a German scientist. (How those German scientists love the smell of printers' ink!) The learned gentleman says, and rather simply for a German scientist:

Memory in music, as in everything else, is simply a matter of nerves. The faculty of memorizing is based on a certain capacity of the nerves, and is liable to change just as the ganglia do. The impressions received by the brain are recorded on the molecules of the cranial nerve cells, much as our footprints remain in soft sand. The question in the case of brain impressions, as in footprints, resolves itself into this: "How long will the record last?" We know from geologists, for instance, that footprints have been preserved for thousands of years. As the nerve cells number more than 600,000,000, and are in constant, communal action, there is opportunity for all sorts of combinations, and therefore the faculty of memory is also practically limitless. Nevertheless, one is moved to amazement at the extraordinary number of impressions which our memory is able to store away, and at the marvelous rapidity with which they are reproduced for our use whenever needed. If you watch a fly, and note the almost inconceivable quickness of its movements, you will be able to regard with less wonder the rapidity of the nerve transmissions within ourselves. A normal working of the memory—and this point cannot be repeated too often—presupposes a hygienic condition, for the function of memorizing is dependent on good circulation of the blood, which in turn feeds and renews the nerve cells. Too much blood in the brain generally leads to abnormal power of memory; and too little blood in the brain causes a weak memory. Therefore, this question of memory resolves itself also into a question of proper nourishment and care of the entire body.

Nervousness when performing publicly is another thing for which German scientists should find the cause and cure if they desire to earn the fervent gratitude of many musical artists. One of the most amazing remedies for the affliction was offered on one occasion by Philip Hale, the Boston critic, historian and wit. He had been invited to serve as one of the judges at a vocal examination and he was not exactly pleased with what he heard. After the singing of a particularly tall tenor with a peculiarly slender throat, Hale hung out signals of distress. The tenor had the hardihood to ask Phil for his opinion. "Young man," said the critic, fixing a baleful eye on his questioner, "you sing as though you had a quid of tobacco in your mouth."

"Sir," sputtered the indignant youth, "I never chewed tobacco in all my life."

"Take to it, my boy, take to it," cried Hale, enthusiastically; "there's nothing better for nervousness."

Another story we like is the one about Paul du Chaillu, the one time African explorer, who performed a kindly act by helping an intoxicated stranger along the street, and to the address he gave as his home. At the door the grateful imbibor asked the Good Samaritan's name, and du Chaillu replied simply: "Paul." Between hiccoughs the other asked: "So it's Paul—ish it?" Then after some moments of troubled thought came the solicitous inquiry: "I shay, old man—did y'ever get any—any ansher to those lo-ong lettersh y' wrote to the 'Ephesians?'"

And this one, which the late Lou Hirsch, a pupil of Joseffy, told us about that great pianist and master teacher, adding also the information that between his communions with the muse, Joseffy was a frequent visitor to a Broadway house where roulette was the principal pastime. During an unusually warm spell Joseffy sat near an open window, giving a lesson at his home in Tarrytown, N. Y. The pupil droned through a Beethoven adagio and started a Chopin nocturne. Perhaps because of the sultry heat, perhaps because of the drowsy music, Joseffy allowed his gaze to wander away from the piano and to rest dreamily on the green vista that framed itself alluringly in the open. He saw the lovely hills of Pocantico, and he seemed to look through and beyond them, far into Westchester, past the Harlem Bridge, down Broadway. At that moment Joseffy remembered the pupil, and caught her trying to climb over a C minor scale with an A flat major fingering. "Put three on the red," he said wearily; and then, correcting himself, sharply, "Third on the black, I mean."

Piano and violin teachers are not so bad. At least they don't illustrate their method by singing "ah," "ee," "oo" for you to show you how tone should be produced and breathed.

Sascha Jacobsen, the violinist, permits us to publish the attached letter, which he received recently:

Whitaker, N. C., November 25, 1925.

Dear Sir,

Just an important letter asking about the greatest Musician of America which is Sascha Jacobsen which I have heard

some of his Violin Solos and I have just purchased me a Violin from the Rudolph Wurlitzer Co. of New York C. and down here Musician are very few, so I want to learn Violin Music. I am a student at the Greatest College of the South but they don't teach but a little Music of any kind. I can furnish Reference from this school and from U. S. Mail Carrier, from any one White or Colored. I am not a tramp or beat I am willing to come up here and work in this factory and save my earnings and pay Sascha Jacobsen to teach me Violin lessons. Send me full particulars about this statement. I am trying to get in position to learn music and I thought this would be a good chance for me. Now about a Job now or the first of March. If I come in March this will give me a change to get back to College this winter. So if there is any chance for me please help me. I have inventions in US pat office so you may get information from Lacey & Lacey Reg. Pat Lawyers. I have a great task to accomplish I want to carry my inventions threw the pat office, and want to learn music. so ans at wonce, ask Mr. Jacobsen to teach me. I dont want to go to no school I want him to teach me to play the Violin.

Your awaiting for and answere.

Very sincerely yours,

JESSE ANDERSON, JR.

Whitaker, N. C.

School: Marse Joseph K. Bricks School, Bricks, N. C.

Commenting recently on Napoleon's remarks about Spontini's *La Vestale* (particularly that "its declamation is truthful and accords with the musical sentiment") William J. Henderson remarks pertinently in *The Sun*:

Has there ever been a President of the United States who could emit such critical opinions about declamation, or who even knew what the word meant in music? Have we any public life that bears any relation whatever to the musical life of the people? The incoming Mayor, we believe, plays on the piano and the Vice-President composes. Perhaps we are entering upon a new era. But how many members of the Board of Estimate or Aldermen does one find at a Flonzaley Quartet concert? . . . When composers rise to the level of football players in public esteem there will be ground for jubilation. But no one has yet proposed to run John Alden Carpenter against Red Grange for Congress.

The advertisement reproduced herewith appeared in the Houston, Tex., Post Dispatch. Erwin Ernst, of Huntsville, Tex., comments: "Possibly you will be reminded of the time when the Texas Legislature passed a resolution asking Paderewski to sing for them":

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Geraldine Farrar's not going into comic opera after all, which is a great pity. What that form of entertainment needs badly in our country is singing and acting ability on the part of its prima donnas and leading ladies. At present it lacks in virtuosity of the throat and abounds in that of the toes. Eleanor Painter is the only truly intelligent and accomplished singing actress in light opera at the present time. Our young women do not realize the possibilities in that field. They head recklessly for grand opera, whose few opportunities are besieged at all times by a huge crowd of applicants. Miss Farrar might have set the young songstresses a good example, for she would have been certain to lift the vocal standards very high in light opera. It is to be hoped that her withdrawal is only temporary. Would not an operetta version of *Manon* make good material for Miss Farrar in musical comedy? And George Gershwin or Charles Wakefield Cadman might write the music, to say nothing of Copland, Chasin, or Deems Taylor.

William Beebe, the naturalist and explorer, is not the only one who has discovered interesting things in connection with the fabled and mysterious Sea of Sargossa. Edwin F. Schneider, the San Francisco composer, wrote a symphonic poem called *Sargossa*, which has been performed in his home town and else-

where with enthusiastic pronouncements on the part of the listeners, professional and otherwise. Now follows the St. Louis Orchestra, which will do the Schneider work on December 11 and 12. If *Sargossa* is good enough to be heard in San Francisco, Los Angeles, Minneapolis and St. Louis, also our own city should be introduced to the work. Are you listening, Messrs. Damrosch, Bodanzky, Mengelberg, Stokowski and Koussewitzky?

"Watch Pitts Sanborn's stuff in the *Telegram-Mail*," writes S. Jay Kaufman; "we think he is the best writer of matters musical hereabouts." We regard the finish close between Sanborn, Henderson, Downes and Gilman.

But then, how about canny Paul Morris' sly humor in the *Evening World*? Here is a specimen from his column of November 27:

Some years ago while Paderewski was making some recordings for a reproducing piano he played a false note. The manager of the recording laboratory pointed out the error and asked him if he would like to have it taken out mechanically before the record was offered to the public.

"No," the pianist replied, "leave it in. Without some flaw the record would not be human." There were a good many human notes at Wednesday's recital.

Our own critical status was well defined last week when someone mentioned our name to a merchant, and he remarked: "Leonard Liebbling? Oh, yes, he reads music, or something, doesn't he?" That is infinitely more fame than we ever hoped to achieve in mercantile circles.

Red Grange, the college football star, has entered the professional ranks, and was paid \$50,000 for his first three appearances in that capacity. And yet there are young men in America who desire to become pianists, trombone players, and opera singers.

For some musicians to remember, from the *Telegram-Mail* of November 27: "The most annoying manifestation of vanity is the effort to be modest about a darned small achievement."

Godowsky's art being Greek to many, most logically he has scored a decisive triumph in Athens, where his three recitals were sold out to the last seat.

Nearly every one has a secret sorrow. For all you know, the fat basso in the opera may be much more romantic than the slim tenor.

Where are the slim opera tenors, however? Off-hand we can think of only two—Diaz and Johnson.

Italian grand opera is over 100 years old in New York but the dead characters still arise and bow animatedly before the curtain.

Mrs.: Omigoodness! Where's the other leg of that piano? Moving Man (dumbly): What other leg? I never saw no other leg on no pianner.

Mrs.: Why, it was on the piano when it left the other house.

Moving Man: I don't know nuthin' about that, ma'am.

Mrs.: You don't think I'd have a piano with only one leg, do you?

Moving Man: Not until just now I didn't think so, lady.

Engineers say that it is impossible to develop power without noise. What about Bach?

Harry Lauder told this to Lord Aberdeen (who retells it in his "Tell Me Another"—Scotch stories—just published): Somebody proposed to sing *The Village Blacksmith*. While the vocalist was resting in his hotel a visitor was shown in.

"I understand, sir," he said, "that you are going to sing *The Village Blacksmith*, at the concert tonight?"

"That is so," said the stranger.

"Well," said the caller, "I just came to say that I am the village blacksmith here, and I would take it very kindly if you could introduce into the song a few words which would let the folk know that I also repair bicycles."—From *The Evening Post*, New York.

Sixty or seventy years is not a long time for Europe to take, to pay off its debt to America. See how long some of the foreign countries waited before they began to pay off the debt to their own great composers.

"What would happen?" asks M. E. B., "if the United States carried its protective policy into music and placed an embargo on Bach, Mozart, Haydn, Schubert, Schumann, Brahms, Wagner, Liszt, Verdi, Puccini and Tchaikowsky?" Well, for one thing, we still would have Pagliacci and *Cavalleria Rusticana*.

President Coolidge promises America continued prosperity and country organists and choirmasters are glad to hear it.

LEONARD LIEBLING.

### THE COVENT GARDEN STATEMENT

Contrary to directors of banks and other financial institutions that lie in wait for the wily investor, operatic authorities are most communicative when the balance is heavily on the wrong side of the book. The London Opera Syndicate, which is certainly in the position of a philanthropist, is no exception to the rule. Its recent confidences to the public, which occupy much space in the London press, are, however, of little significance to people outside England; in some respects they are even misleading, especially when they attempt to draw conclusions as to the relative popularity of operas from the ratio of attendance. It is not surprising to see *Tosca* at the head of the list, especially when *Jeritza* sang the title part. But fancy *Butterfly* being next to the bottom of the list! Is it not obvious that if an equally remarkable or sensational *Cio-Cio-San*—say a Farrar in her prime—could have been produced, *Butterfly* would have figured very near the top? Certainly not eight notches below the mediocre *Fedora* which, thanks to the same *Jeritza*, managed to rank fourth, ahead of *Tristan* and *Aida*!

That *Rosenkavalier* and *Meistersinger* occupy second and third place is to the credit of the London public; that *Barbiere* and the *Flying Dutchman*, despite excellent casts, are way down the list, is not; in fact it is mysterious, for the English love of good humor ought to make *Barbiere* a favorite, if the plot were made clear. From the also-ran position of the *Flying Dutchman* and the catastrophic losses on *Elektra* it appears that musical and dramatic quality is not the only factor which attracts an audience to an opera; gruesome or unrelieved gloom are almost sure to keep it away.

This list as a gauge of taste is as unreliable as the list of comparative costliness furnished by the Syndicate is misleading. Almost any Italian opera can be made less costly by the simple device of reducing the orchestra, which represents, according to the Syndicate's figures, twenty-one per cent. of the average expense. Unless one knows the varying fees paid to singers, such a list means almost nothing; though it does invite some curious comparisons. Why, for instance, should a *Walküre*, with no world-stars in the cast, be several times as expensive as *Rigoletto*, with a man like Joseph Schwarz in the title role?

As for the third list furnished, showing the relative profitability of the opera, it is no guide of any sort. Some operas obviously were profitable because the artists, though good, were cheap; others because they were popular though expensive. Some operas were ruinous because the cast and orchestra were large, or because new scenery was required, some because they did not draw. Nevertheless, the fact that *Tosca* made most money despite its "expensive" star would seem to prove the old adage that the best is always the cheapest. The Syndicate should try this out on the tenors!

One thing is interesting to us in this post-mortem announcement, namely the fact that averaging the performances of the past season, the house was only seventy-eight per cent. sold, the most expensive seats being the least in demand. Still more interesting is the calculation, on the experience of the last season, that if the house were only ninety-six per cent. sold, Covent Garden would pay its way. And this in spite of the loss of its pre-war subscription list.

Since London conditions, after the war, approximate those of New York, it is perhaps not unreasonable to inquire how nearly international opera with its far greater patronage here is paying its way.

### MUSIC STATISTICS AND TESTS

From Dayton, where the M. T. N. A. is to meet the day after Christmas, comes a press notice which states that Dr. Max Schoen, professor of psychology, Carnegie Institute of Technology, Pittsburgh, says that it is estimated by experts that the sum of \$220,000,000 is annually spent in pursuit of musical education in the United States. Dr. Schoen argues that a large portion of this sum is wasted because it is spent on persons who have no musical talent. In view of which facts Dr. Schoen urges music tests—to separate the goats from the sheep, no doubt.

It is surprising to find the M. T. N. A. supporting such an argument. If the music test ever came into general use it would simply ruin the music teachers of the United States, most of whom live upon the income derived from lessons given talentless or uninterested pupils.

The argument, too, is based upon false promises. Those who study music do it for the culture it gives them, just as they study all sorts of things in school for which they have no talent. Music teaching is never wasted except in rare cases of the tone-deaf, that is to say, the very, very few who cannot distinguish differences of pitch.

It is to be sincerely hoped that the M. T. N. A.

will put itself on record as being opposed to any such limitations of general culture as the music tests would be.

### GERSHWIN'S CONCERTO

There is a homely German dialect saying: "Was der Bauer net kennt, das frisst er net!" which means that the yokel will not eat any kind of food he's not acquainted with. That was the situation most of the New York critics were up against last week when they went to hear George Gershwin's new Piano Concerto in F. It was a fatal mistake on Gershwin's part to call it a concerto, even though it was one. If he'd called it a Burlesque or a Harlequinade or an Acrobatism the earnest gentlemen would have been disarmed, but he called it just plain concerto, and with thoughts of Grieg, Tchaikowsky, all the earlier lads, and especially of Brahms, they wrote ponderously about something that had more genuine humor and joy, expressed through the medium of music, than any other work we can recall and more real ideas and originality than any new American work played here in years—except his own *Rhapsody in Blue*.

We are not proclaiming this concerto as the long-awaited American masterpiece. It has, from the technical standpoint, many faults. The first movement would benefit from the cutting out of a few sterile passages. There is plenty of value there without them. And the second movement could spare about a third of its length and still be long enough. But what is really important is that the work is full of meat. There are real thematic ideas, plastic ones, which can be, and are, effectively varied and moulded. In the first movement he has taken the rhythm of that vulgarst dance of all, the Charleston, and shown how it may be used as the basis of genuinely symphonic development; the passage at the beginning of the second movement, a meandering, slow, utterly original "blue" tune, set for a muted trumpet solo, above chromatic harmonic passages for three clarinets in their lower registers, all over a pedal bass, pianissimo, for the cellos, is unique in orchestral literature. The tune itself deserves the word comic—*per se* it makes one laugh, chuckle with glee; and the dialogue for piano and orchestra into which he developed it later is fascinating. Then what is so exciting as the impetuous rhythm of the last movement, a toccata in rondo form? Into it he skillfully weaves tunes from the first and second movements, cleverly transformed to fit the new rhythm, and binds all together by the repetition, just before the final coda, of the big climax of the first movement, a fine lyric-dramatic passage in three part counterpoint that recalls the exalted mood of Rachmaninoff in his second piano concerto. There are other points of interest—the first entrance of the piano, which begins over a snare drum roll, *piano*, with an unobtrusive theme that hardly bespeaks the extensive development he gives it later.

But why go into detail? The fact is that here is a work that has something to say, even if that something is occasionally said rather crudely. And, amid the banal, unoriginal copying of ancients to which we are treated nowadays by one class of composers and the empty striving of the little modernists, it sticks out like a sore thumb. It is significant. Gershwin is surely the "white hope" of the younger Americans today. Musically speaking, the concerto is a decided advance over the *Rhapsody in Blue*. Gershwin is working in a new medium which he has invented and of which he himself is not yet complete master. But when he has it fully at his command, one may reasonably expect some extremely fine works from him.

The composer played the piano part magnificently, with a spirit and dash that swept things along—almost, indeed, swept Walter Damrosch along, though, to be frank, he is not the ideal conductor for a work that depends upon sharp accents and the bringing out of new and strange timbres. That he did so well with a work entirely strange to his sympathies is greatly to his credit and one hopes for an early rehearsing. There were sins of omission, however (not enough rehearsals), and of commission—occasional mistakes, though surprisingly few considering the jazz problems Mr. Gershwin had set for his symphony players, especially the wood and brass. The orchestration, by the composer, revealed that his jazz education had made him a better master of writing for these two choirs than for the strings, which were scored rather thickly and too low, as a rule, to show their brilliance. The piano is employed more often as a part of the orchestra than for purely solo work; in the last movement it is practically a percussion instrument.

To sum up, then, Gershwin has produced a work that will not make the sensation as did the *Rhapsody*,

a bolt out of a new blue, but which marks a distinct advance in musicianship over that initial work. The present concerto is even more important for what it promises than for what it actually accomplishes. This is from the present writer's review of the first performance of the *Rhapsody*, almost two years ago now: "I'm not sure that George Gershwin has not started something that is going to make young Russia, young Italy and young Britain look to their laurels." And I'm still not sure. Give him a couple of years more.

### THE TROUBLE IN BERLIN

There is a crisis in the Berlin Staatsoper, "crisis" being the polite term for a plot which aims at a change of regime, in other words a revolution *intra muros*. Various reasons and rumors have appeared in the daily press, and probably none of them is correct. The real crux of the matter is that a group of malcontents in the ministry of culture, to which the opera director (Intendant) is subordinated, want to get rid of Max von Schillings. It is the same group which two years ago put through the purchase of the Kroll Opera—a huge house giving popular opera, largely for the benefit of the working class, at terrific loss—and which now tries to fasten the blame for the resultant deficits upon the Intendant who from the first opposed the plans.

However ideal may be the purpose of the revolutionaries (and one of them, Professor Kastenbergh, is certainly to be credited with some remarkable reforms in other quarters), the methods which they employ are hardly "cricket." As Schillings' contract still has years to run they try to impede his functions and irritate his nerves by all sorts of measures, the latest being the appointment of a commissary who controls every administrative act and is even said to have the right of "suspension"—an unheard-of procedure. The obvious purpose is to force him to resign.

The group, of course, has a candidate of its own, and that candidate is Paul Bekker, former music critic of the Frankfort Gazette, undoubtedly a man of artistic ideas and ideals but without practical experience so far, who is being "groomed" for the post by his appointment to the directorate of the Prussian Opera at Cassel, where he is now "trying his wings."

No doubt the competition of the City of Berlin with its newly acquired Municipal Opera (and particularly the successes of Bruno Walter at that house) is not without influence upon the situation. It will be interesting to watch the development of the "plot."

### THE JULLIARD AGAIN

We are glad to receive and print this letter from Charles Henry Meltzer, long known as a critic and writer on music, and also for his interest in opera in English:

I was more than glad to read the two editorials on that burning and all important subject, the Juilliard Foundation, published in the *MUSICAL COURIER* of November 20. I have long been trying to get Dr. N. out into the open. He has himself told me enough—and more than enough—to make me feel that this is desirable. I do hope the *MUSICAL COURIER* will "go to it." Why, in the name of everything sensible, has not the full text of that bequest ever been published. That seems to me, as a newspaper man, deeply interested—impersonally—in the advancement of American music, the first and most obvious need and the right starting point for any useful criticism. When American composers are whipping the devil round the stump, and thousands of American singers and instrumentalists are perishing for want of outlets for their talents, should the munificent legacy of the late Mr. Juilliard be hardly used in any way? The more winners of scholarships (such scholarships) they may turn out at the Foundation, the more misery will result—till we have more opera houses, concert rooms and symphony societies.

I submit these suggestions to your consideration.

Faithfully,

(Signed) CHARLES HENRY MELTZER.

How can poor composers afford to publish their works, or get hearings for them?  
New York, November 30.

### MOSCOW ART THEATER ARRIVES

The company of the Musical Studio of the Moscow Art Theater has arrived here, its director, Vladimir Nemirovitch-Dantchenko, coming on ahead. A seven weeks' season will open at the Jolson Theater on Monday evening, December 14, with Aristophanes' *Lysistrata*, which will run for the first week. For the second week Offenbach's *La Perichole*, and for the third Lecoq's *The Daughter of Madame Angot*. On January 4 will come the much advertised *Carmen*, which Dantchenko calls *Carmencita* and the *Soldier*, in his version. This will alternate with *La Perichole* for two weeks. The fifth week of the season will be *Love and Death*, three short lyric dramas from the works of Pushkin, of which one is Rachmaninoff's only opera, *Aleko*. The repertory for the final two weeks will be announced later. New York awaits this novel experience with great interest.



## TUNING IN WITH EUROPE

Pierre Maudru publishes, in *Comœdia*, an interview with Vincent d'Indy, who now that Saint-Saëns and Fauré are dead, may be regarded as the doyen of French composers. As a teacher of the present generation he very probably has the greatest and longest record in France, if not in Europe. In commenting on this younger generation of composers, M. d'Indy has this to say:

"A pupil of Leonardo da Vinci, Cennino Cennini by name, recounts that he had to spend the first five years of his apprenticeship as a common workman; only at the end of this time was he given a task of draughtsmanship. Not until ten years had passed was he permitted to use paints. Today material necessities weigh too heavily on our students; each one of them must earn a living or wants to improve his condition. It is therefore material that he produce as quickly as possible, even before completely mastering his métier. I do not blame him, I merely state a fact.

"In music it is not sufficient to know harmony, fugue and counterpoint perfectly; these are but the grammar of music. One must devote long study to composition proper, which is the syntax of the language of tones. But we no longer take the necessary pains to do this. Whether it is France or another country, the technic is lacking.

"What happens? Rarely and more rarely do we find artists who possess the means, the science to see the plan of a great work through to the end. Which ever way we turn we see small tid-bits, short and crisp. In order to hide their ignorance of the canons and rules most of these composers declare their pretensions to originality. This originality is often nothing but weakness. True originality cannot be made to order; it certainly cannot be found by searching. It is born of itself. Personality—to quote Stendhal—is but the crystallization of imitations, of the impersonalities of one's beginnings. It is not until he has learned all, experienced all, imitated all, that an artist finds himself: not until he has been carried away by all the masters of the past does he become a carrier-away himself."

\* \* \*

At one stroke the French master's words explain the shortcomings of contemporary French music, which almost more than any other music of today possesses the ear of the world. And what about the remedy? M. d'Indy says, "we must await the genius who will draw the best from all these new elements which owe their ephemeral existence to snobbery, the real creator who will connect them with the fountainhead and will give them the power and the life which they lack." The veteran composer's optimism penetrates even the Parisian gloom: "We must learn to wait, for he will surely come: he has always come—*il est toujours venu*."

\* \* \*

"During the coming Moscow Opera season the musical value of Glinka's *Life for the Tsar*, in which the hero is now to die not for the Tsar, but for the popular leader Lenin. Lohengrin has been pronounced too mystical, and has been rewritten as *Siegfried*. For the centenary celebration of the Dekabrist Revolt next December the composer Solotareff is preparing a new opera, which Lunatcharsky describes as somewhat sentimental, but likely to be a success."

Thus a leading London daily's correspondent on music in Russia. The report is dated from Riga, which once was Russian. It is apparently, as true as all the other Russian "news" from Riga, with which an all too credulous world has been served during the past eight years.

\* \* \*

Prinz Joachim, the Kaiser's youngest son, according to the German press, earned "strong applause" with two orchestral fantasies of his own, which he performed with the *Kurkapelle* in Bad Gastein. Prince Ludwig Ferdinand, a grandson of the Kaiser, is, according to another source, highly gifted as a conductor and intends to tour Germany with an orchestra of his own. Why not? Wilhelm himself, as a statesman, was an excellent musician. If the concert of Europe was not all harmony it was largely owing to the fact that he insisted on conducting it.

\* \* \*

"Florence Macbeth, born at Mankato, Minn., but (so her press agent informs us) 'a descendant of that House of Macbeth which Shakespeare immortalized,' gave a successful concert at the Queen's Hall on Thursday night. Despite the handicap of her descent and an avalanche of superlatives culled from American and other press notices, she succeeded in giving us real pleasure."—Francis Toye in the *Morning Post* (London).

Quoting the critic of the Berlin *Boersenzeitung* on Richard Strauss' one-hand piano concerto, the *Parergon* to the Domestic Symphony, who says that it is "of a shallowness and worthlessness in its ideas with which even the banalities of, let us say, the Legend of Joseph appear impressive," the *Musical News* and *Herald* opine: "It is not so long ago that no German critic could have written about Strauss in terms such as these."

Why not? Did they all have writer's cramp?

\* \* \*

Offenbach's stage direction for *Orphe aux Enfers*: "Take care that the women are pretty. The rest is immaterial."

C. S.

## CLEVELAND, OHIO

CLEVELAND, OHIO.—The fourth pair of concerts given by the Cleveland Orchestra at Masonic Hall, November 12-14, introduced to Cleveland a newcomer in the attractive person of Cecilia Hansen, soloist of the occasion. The young violinist chose for her local debut the Saint-Saëns concerto No. 3 in B minor, and captivated her audience before she had got fairly under way, so charming was her appearance and so authoritative was her playing. Throughout the concerto she exhibited a mature skill and virtuosity and left the stage with the hearts of her listeners securely in her hands. Miss Hansen has endeared herself so completely to Clevelanders that there is little doubt that she will be urged to return before long. Nikolai Sokoloff presented a real treat on the same program with the first symphony by Silbelius in E minor which scored a decided hit. The melodic, captivating work was given a masterful reading, with the second movement calling forth unusual enthusiasm even for the devoted orchestra patrons. Two works by Rimsky-Korsakoff finished the enjoyable concert, the introduction and march from *Le Coq d'Or* and *The Flight of the Bumble Bee*, which was introduced as an encore at a recent "pop" concert—for of such is the fare provided for "pop" patrons in Cleveland. Both numbers were delightfully played, and it seemed for a few moments as if Mr. Sokoloff were going to be obliged to cast tradition to the winds and repeat the shorter work; a difficulty he surmounted neatly by breaking unexpectedly into the strains of the *Coq d'Or* music.

GERTRUDE ROSS

Gertrude Ross journeyed from California to give a program of her own works at Wade Park Manor, November 10, under the auspices of the Fortnightly Club. An assisting artist was Corinne Ross, daughter of the composer, who gave a reading of the play *Prunella* to the accompaniment of incidental music by Mrs. Ross. Lila Robeson, Cleveland contralto, sang a group of songs by the visiting artist, including the familiar *Dawn in the Desert* and two Japanese songs in the native tongue.

RIBAUPIERRE QUARTET

Second in the series of concerts offered at Wade Park Manor by the Chamber Music Society of Cleveland was the program presented by the Ribaupierre String Quartet, November 17. The quartet, composed of faculty members from the Cleveland Institute of Music, includes Andre de Ribaupierre, first violin; Charlotte deMuth Williams, second violin; Quincy Porter, viola, and Rebecca Haight, cello.

E. C.

## MUNICH

(Continued from page 5)

Richard Wagner and a contemporary of Strauss, but he shows in this 'durch komponiert' opera that he is an independent composer, who not only has original ideas but who can exploit them with originality." And the *Bavarian Courier* speaks of the great warmth of the music, also pointing to a "curiously oscillating quality, which, however, is not lost in fog." "Strong accentuation of the melodic line (the voices are stimulated to an extraordinary unfolding of beauty), broadly stretched curves, which despite a changeful harmonic treatment never lose their large forms, all these are strong proofs not only of great ability, but what is more, strong and genuine feeling." The *Munich Post* and other important papers voice similar sentiments.

CESAR SAERCHINGER.

## Los Kamp-Usher Studio Activities

Miss Usher has been busy with concert activities as accompanist, including appearance with Sue Harvard, Jessie Ward Haywood (in her programs of Poetry and Song), with Kathryn Platt Gunn, violinist, and joint recitals with Virginia Los Kamp, in Brooklyn and Ridgewood, N. J. The merit of the work of Miss Los Kamp and Miss Usher has secured many interesting engagements for their pupils, and several solo positions in churches are being acceptably filled by their students. Miss Los Kamp is also busily engaged with her vocal classes in Kingston, N. Y., and in preparing her interesting programs for the Schubert Choral Club, of which she is the organizer and conductor; this club has secured Miss Harvard for its first concert this season.

## EDUARD POLDINI'S HOCHZEIT IM FASCHING HAS DRESDEN PREMIERE

DRESDEN.—Eduard Poldini's opera, *Hochzeit im Fasching*, which was first brought out in Budapest with striking success about two years ago, had its first performance here on October 24 under Kutzschbach. It is a comic opera of decided musical merit, but the weak text (by Ernő Vajda) hardly justifies the three acts. It is the story of a young girl who awaits her betrothed's arrival for the wedding. A storm which delays him gives a young student time to gain her affections. The hero, however, arrives at last, claims his bride and all is well. The music has melodic charm and flows gently in the old comic opera fashion, with ensembles, arias, etc. The orchestra revels in descriptive tone painting à la Strauss. Its charm in this performance, however, palled before the end, owing partly, perhaps, to

## MUSICAL COURIER READERS

The Edward Garrett McCollin Memorial Fund  
To the Musical Courier:

The Edward Garrett McCollin Memorial Committee takes pleasure in informing the contributors to the Fund that the amount raised was over \$7,200. This was deposited with the Musical Fund Society of Philadelphia, as trustee. The interest, when it accumulates sufficiently, will be expended in the award, every few years, of a prize of not less than \$1,000, for an original musical composition in one of the higher forms.

(Signed) JOHN H. INGHAM,  
Secretary.

1213 Locust Street, Philadelphia.

## Two James

To the Musical Courier:

I wish to state my appreciation of a statement in your 1 See That column of the November 19 issue, which reads "James Woodside is now an American citizen." I cannot attack the veracity of the statement. It is the truth, but not the whole truth. I am not only an American citizen now, but have been for quite some years. Having "first seen the light of day" in Oklahoma, been "raised" (whatever that may mean) in Kansas, served two years in "saving the world for Democracy" (No, not in the Argonne—sempre piano—in a depot brigade in Texas), and having resided in New York (off and on) since my parents considered it safe for me to leave the "shelter of the family roof," I cannot legally lay claim to that enviable classification, "furriner."

Why my appreciation? Well, it is often that the American Musician (pardon the assumption) can acquire the apparently so desirable "foreign stamp," without spending considerable time and money in establishing residence "abroad" and allowing the "European Atmosphere" to soak in until he may consider himself of the "élite artistique?"

Oh! I see! Someone has just called my attention to page 7. "I see that" James Wolfe of the Metropolitan, is now an American citizen. I would suggest that you apologize to Mr. Wolfe, and we'll "call it square."

Sincerely yours,

(Signed) JAMES WOODSIDE.

## Soder-Hueck Claims Credit

December 4, 1925

To the Musical Courier:

My attention has been called to an advertisement appearing in your publication, under date of December 3, in which another claims to be the teacher of Walter Mills. In writing you I simply want to say, as a matter of record, that Walter Mills worked with me for over three seasons and that I was his first teacher. Incidentally, the *MUSICAL COURIER* has in times past published many advertisements of mine in which Walter Mills was listed among my pupils. I consider, moreover, that Walter Mills is just as much a pupil of mine now as he was then. I trained and prepared him for his first professional engagement. Naturally young artists develop as time goes, and I am glad to see that Walter Mills is getting on, but the fact still remains: I was his first teacher. All the credit I desire is that due me. I am the teacher to whom Walter Mills owes his basic vocal education. May I add that he has my wish for every possible success.

Very truly yours,

(Signed) ADA SODER-HUECK.

## Marion Lovell to Have Busy Season

Marion Lovell, from indications of her activities in the concert field, seems to have embarked upon a busy season. She has already appeared in Providence, R. I., under the auspices of the Rhode Island State Council of Camp Fire Girls, the Chaminade Club, the Pine Tree Club and in the first of a series of chamber music concerts held at the home of Mrs. George Sheffield. Future engagements include Princeton, N. J., Baltimore, New York and Boston.

## OBITUARY

Agnes Zimmermann

Agnes Zimmermann, pianist, died in London on November 14, at the age of seventy-eight. She was born in Cologne, but came to England as a child and began her musical studies at the Royal Academy of Music under Cipriani Potter and Steggall, where, at the end of four years, she won a King's scholarship. Her first public appearance was at the Crystal Palace in 1863 and in the following year she played in the Gewandhaus in Leipzig and elsewhere in Germany. Most of her work, however, was done in England. Sir George Grove in the 'eighties wrote that "her name has been for many years a household word for purity of interpretation and excellent musicianship." A performance in London as late as 1913 showed that she had retained the fine qualities of her youth.

## AUSTRALIAN PIANIST MAKES DRESDEN DEBUT

The Australian pianist, William Murdoch, who gave a recital, distinguished himself by his poetic interpretation, rare beauty of tone and a well selected program.

A. INGHAM.

## CHICAGO

## THE PALMGRENS

CHICAGO—It is always interesting to hear a composer's own version of his compositions, and thus the joint recital given at Orchestra Hall, November 29, by Selim Palmgren, composer-pianist, and Maikki Jarnefelt-Palmgren, soprano, held two-fold interest. Mr. Palmgren played his own compositions exclusively and also the accompaniments for Mme. Palmgren, who rendered selections by Palmgren, Schubert, Caccini, Brahms, Strauss, Schumann and Sibelius. Both shared the hearty plaudits of an audience which made up in enthusiasm what it lacked in numbers.

## GABRILOWITZ BEETHOVEN LECTURE-RECITAL

Beethoven was the composer chosen by Ossip Gabrilowitsch as the subject for the second of his series of six historical lecture-recitals at the Princess Theater, November 29. During the course of the program he played four sonatas by this master—F minor, C sharp minor, Appassionata, and the A flat major—and also spoke on Beethoven's life. An unexcelled Beethoven interpreter, Gabrilowitsch afforded his listeners keen enjoyment.

## RODERICK WHITE'S VIOLIN RECITAL

There were many on hand to applaud Roderick White's fine violin playing at the Studebaker Theater, November 29. He played a well arranged program most effectively, with shavty of tone, musical insight and keen appreciation. The

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D'Ambrosio concerto in B minor was well done, with the capable assistance of Isaac Van Grove at the piano, and the Bach G minor Prelude and Fugue for violin alone received a clean-cut rendition.

## ROSE NEISTEIN A DEBUTANTE

Rose Neistein, an artist-pupil of Djane Lavoie-Herz, was presented in recital, November 29, at the Playhouse, where a large gathering of friends and admirers encouragingly applauded the young pianist. Miss Neistein gave evidence of unusual talent, carefully developed and guided, and showed the result of fine training in three compositions from her own pen and the Schubert-Liszt Soiree de Vienne. Her technique is such as to enable her to toss off intricacies with apparent abandon and ease, and she should go far in her art.

## UPTOWN CIVIC CONCERT SERIES

Another vast audience heard Cecilia Hansen and Virgilio Lazzari in the third of the Uptown Civic Concert Series at the Arcadia Auditorium. The popularity of this series is constantly on the increase, and if it continues much greater will necessitate the turning away of eager patrons for the lack of a larger hall than the immense Arcadia. Miss Hansen appeals both to the eye and the ear for she is as beautiful to look at as her playing is charming to hear. Mr. Lazzari proved himself as fine a concert singer as an operatic artist and shared with Miss Hansen in the enthusiastic approval of the listeners.

## THE ELSHUCCO TRIO

A concert sponsored by the Musical Guild brought the Elshucco Trio to the Playhouse, December 1. In the Brahms B major, Richard Strauss F major, and Ildebrando Pizzetti A major trios, The Elshuccos gave as fine an example of ensemble playing as one might wish to hear. The Pizzetti, which was written expressly for the Chamber Music Festival at Washington (D. C.) and was performed on this occasion for the first time in Chicago, proved a highly effective number.

## RENE LUND INTRODUCES HARLING SONGS

It is interesting to note that Rene Lund, Chicago baritone, introduced here several songs from the pen of W. Franke Harling, whose opera, The Light of St. Agnes, will receive its premier performance by the Chicago Civic Opera Company, December 16. At his various concerts, Mr. Lund, who can always be relied upon to introduce something new and novel in the way of unhackneyed songs, has given first hearing in Chicago to Harling's Suite of Persian Lyrics, The Divan of Hafiz, and Meditation, The Little Sleeper, Contemplation and Rose Kissed Me Today.

## WILLIAM PHILLIPS' PUPIL BUSY

Thelma Lee, soprano, of Portland, Ore., who is studying with William Phillips at Bush Conservatory, sang at the Senate Theater, November 16 to 18 inclusive. November 19 and 20 she was at the Crystal Theater; 21, she sang over radio station WJL; 23, she started a week's engagement under Paul Ash at McVicker's Theater and was so successful that she was reengaged for the week commencing November

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## MARION ALICE McAFEE AT C. A. A.

Marion Alice McAfee, soprano, who has been so constantly in demand since her successful debut recital last season, furnished the Sunday musicale program at the Chicago Athletic Association, November 22. A capacity audience enthusiastically greeted the young artist as she stepped on the stage and the applause increased as the program progressed and at the end of each group she was asked for more. Many clubs are seeking Miss McAfee's services and each week she sings at private musicales at prominent homes and hotels on the North Shore.

## CHICAGO MUSICAL COLLEGE NOTES

Luella Melius coaches with Isaac Van Grove daily at the College. Mme. Melius recently made a most successful debut with the Chicago Civic Opera Company in Rigoletto and will soon appear in other operas.

Nita Taylor, soprano, and Stanley Deacon, baritone, both pupils of the College, gave a joint recital in Kimball Hall, December 7.

Quentin R. Ulrey, who was appointed vocal instructor at Olivet College, Olivet, Mich., sang at a recital given recently by the faculty, rendering an interesting program. Mr. Ulrey was a former pupil of Graham Reed. His class at Olivet is so well filled that he has been given an assistant instructor in voice.

Amelia Umnitz, artist-student of Maurice Aronson, was the pianist for last week's Lyon & Healy Artist Series. She gave a recital program consisting of compositions by Beethoven, Chopin, Godowsky, Debussy, Moszkowski and Liszt.

## AMERICAN CONSERVATORY NOTES

It is rare that one listens to a recital as interesting and as well performed as was presented by advanced voice and organ pupils of the American Conservatory at Kimball Hall, November 21. The organ playing of Xerna Weicher, Thelma Watkins, Kenneth Cutler and Bernice Hemus—especially the latter—was of an order of excellence seldom heard at pupils' recitals. The voice pupils who showed fine, well trained voices and interpretative ability, were Edwin Rice, Mary Ford, Esther Goodman, Margaret Schenk, George Garner and Hulda Blank.

The contests of young pianists, violinists, organists and vocalists for appearing at the annual mid-winter concert with orchestra, February 1, will begin the second week in January.

## CRIVEN STUDIO NOTES

Following is a list of activities of Carl Criven students: R. L. Shurtz has been engaged as bass in the quartet of the Second Baptist Church; Henry F. Weiler, tenor, was special soloist, November 22, at the Lake Zurich Baptist Church, and November 23, at Rogers Park Baptist Church; Ethel Martha, contralto, was special soloist at Christ's Congregational Church, November 29; Merriam Worrell was special soloist, November 22, at Ingleside Methodist Church, singing the contralto role in the oratorio, Ruth.

## BUSH CONSERVATORY NOTES

Ella Spravka, popular pianist of Bush Conservatory, who is scheduled for her annual recital at Kimball Hall, February 28, has just returned from a concert trip to Duluth, where she gave a joint recital with Boza Oumiroff, eminent baritone. She played for the Edison station KYW, on November 27, and filled an annual engagement with the Czech-Slovak Educational Society on Thanksgiving Day.

Poul Bai, Danish baritone of Bush Conservatory faculty, has awarded the free scholarship he offered to singers of Danish descent to Svend Baden, of Chicago and recently from Copenhagen. Ruth Metcalfe, contralto, another Bai pupil, sang for the Blaney Lodge at the North side Masonic Hall, November 18.

## ELSE HARTHAN ARENDT STUDENTS

Two young and gifted artist-pupils of Else Harthan Arendt—Helen Beckerton Cole and Lucille Long—delighted the audiences at Lyon & Healy Hall during the week of November 23. Through their beautiful duet, singing and solo work these well prepared singers won the full approval of their listeners. Mrs. Arendt has many worthy students to her credit and both Mrs. Cole and Miss Long are among

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those who are fast making names for themselves in the musical world.

#### GORDON STRING QUARTET FIRST PROGRAM

Chamber music of high order, rendered by the Gordon String Quartet, was listened to and heartily applauded by a select gathering at Orchestra Hall Foyer, December 2. The program—the first of the quartet's annual three—contained lovely music, which was beautifully rendered by this fine organization, which is so well headed by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. A quartet by Debussy, Schubert's in A minor, and Ernest Bloch's Night were the numbers through which the Gordon Quartet charmed its admirers, which are growing in number from year to year.

#### A POPULAR BEDUSCHI PUPIL

William Rogerson, popular tenor, pupil of Umberto Beduschi, has been filling an unusual number of engagements. On November 22 he sang at St. Mary's College, Notre Dame, before a capacity audience, which demanded encore after encore, and the following Tuesday, November 24, at Notre Dame University, repeating his success. Mr. Rogerson also gave a concert at the First M. E. Church in Waterloo, Ia., and will sing at Masonic Hall, La Grange, Ill., during December.

#### ALFRED HOLLINS AT KIMBALL HALL

A great master of the organ was introduced to Chicago, December 4, when Alfred Hollins, eminent blind English organist, appeared in an organ recital at Kimball Hall. Mr. Hollins' fame had preceded him to the Windy City and he was listened to by a large audience of musicians and connoisseurs. Such uncanny virtuosity and infectious rhythm which characterize Mr. Hollins' playing are indeed a rarity among organists. His program received a masterly rendition and showed Hollins not only a remarkable organist but also a composer who knows how to write graceful, melodious music.

#### EDGAR NELSON ACTIVITIES

Edgar Nelson is busy with the rehearsals of the Swedish Choral Club for its annual performance of The Messiah, to be given in Orchestra Hall on December 30. He has planned special programs of Christmas music which the Sunday Evening Club will present under his direction during the holidays, and the Oak Park Presbyterian Church choir will also give special Christmas music under Mr. Nelson's direction. He played one of the few concerts he is accepting this season for the recital of Stanley Deacon, baritone, and Nita Taylor, soprano, on December 7, at Kimball Hall. His teaching schedule at Bush Conservatory is a heavy one as usual, as he is the most popular piano teacher on the faculty and his services as coach are sought by many professional singers from all parts of the country.

#### ISABEL RICHARDSON MOLTER WITH ORCHESTRA

Isabel Richardson Molter, who won such favorable comment at her recent Chicago recital, is much in demand this season. She is engaged to appear as soloist with the Duluth Symphony Orchestra at Duluth, Minn., December 13.

#### ELSIE ALEXANDER IN RECITAL

Some splendid piano playing was set forth by Elsie Alexander, who gave one of the faculty recitals at Bush Conservatory, December 4. Well equipped technically, Miss Alexander interprets the piano literature with keen artistic insight, musical understanding and aplomb. The Bach-Bauer Partita in B flat received a most effective rendition at the hands of this gifted pianist, who draws a beautiful tone from her instrument and whose fleet fingers are the servants of an alert mind. The group of four Liszt numbers, which followed, won the enthusiastic approval of the large audience, which showed the recitalist throughout the evening its keen enjoyment. The balance of the program could not be heard.

#### HELEN FOUTS CAHOON

Helen Fouts Cahoon, busy Chicago soprano, sang for the Hamilton Park Woman's Club, November 24. As it was Thanksgiving week she opened her program with I Will Extol Thee, O Lord, from the oratorio, Eli, by Costa, and rendered several modern songs and the aria from Romeo and Juliet.

#### CHICAGO SYMPHONY PROGRAM

The Chicago Symphony's eighth program at Orchestra Hall, December 4 and 5, included the Ravel Alborado del Grazioso, Sowerby's Suite, From the Northland (first performance in Chicago), Dvorak's concerto for violoncello, and the Brahms D major symphony. The soloist was the principal cellist of the orchestra.

#### CZERWONKY RETURNS

Richard Czerwonky, violinist of Bush Conservatory and conductor of the Bush Conservatory Symphony Orchestra, has returned from a concert tour and has resumed rehearsals of the orchestra preparatory to its first concert of the season on February 15. The soloists are the first concert will be Jan Chiapusso, pianist, and Poul Bai, baritone, both of whom are teaching at Bush. JEANNETTE COX.

#### A. Russ Patterson Pupils' Activities

Mary Kenny, artist-pupil of A. Russ Patterson, sang at the Elks Club, Jersey City, on October 13. Lillian Freedman, another of Mr. Patterson's singers, appeared on the Peace Day program at Sarfield Temple on November 12 and at the Brooklyn Federation of Charities on November 6. Clarabel Nordholm, soprano, and Eugene Frey, baritone, gave a concert at the Calvary M. E. Church on October 29. Mr. Frey sings every Friday night at 8.45 over station WRNY, and is billed as "the American Lieder Singer." The pupils of A. Russ Patterson sang over WNYC on November 17 and over WRNY on November 27.

#### Bonci-Valeri Not to Coöperate

Alessandro Bonci informs the MUSICAL COURIER that, owing to unforeseen circumstances which have arisen, Mme. Valeri and he will not be able to coöperate in teaching during the coming year, as was announced in this paper a few weeks ago.

#### Rhys Morgan Heard

On December 4 Rhys Morgan, tenor, gave a recital at Highland Hall, Hollidaysburg, Pa. His program of sixteen songs was extended to twenty-nine and he repeated six.

## A NEW CHRISTMAS SONG THE HOLY CHILD

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*Boston Herald*

Much might be said in praise of Mr. Simonds' brilliant playing, of his grace and beautiful tone in the Chopin Nocturne, of his brightness of rhythm everywhere. The outstanding feature of the afternoon was his beautiful performance of the music of Cesar Franck.

*Boston Transcript*

Clarity, precision, fleetness, a sufficient power at will or need, all serve him. He can maintain a melodic line; make play with rhythm; set in a harmonic background. He comprehends his music justly. In all that he does runs a delicate, attuned, reflective and purely musical temperament.

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## HOW A NATIONAL CONSERVATORY SHOULD BE RUN

By Kenneth M. Bradley

(Especially written for the MUSICAL COURIER)

[Kenneth M. Bradley, for many years president of the Bush Conservatory, Chicago, and one of the most prominent musical educators in the country, has recently accepted the position of educational director for the Juilliard Foundation. Mr. Bradley has just sailed for Europe where he will remain for two months or so, studying conditions in the leading music schools there, and will then return to take up his new position in New York. His extensive practical knowledge and wide experience cannot fail to be of great advantage to the Juilliard School, which is sadly in need of the hand of an efficient administrator.—The Editor.]

1—The institution has to be absolutely free from commercialism.

2—The financial support should be sufficient to make possible the fulfillment of every obligation.

3—The physical equipment should be in keeping with the dignity of the purpose of the institution.

4—The administration and educational policies should be controlled by Americans with intelligence, practical experience, and high ideals. This does not imply that the faculty should be restricted to Americans.

5—The tuition fee should always be the minimum. As endowments are increased, the fee should be proportionately reduced.

6—Only experienced instructors of recognized ability should be engaged.

7—The courses of study offered should be in keeping with the ideal demands for American expression. The administration should keep in mind the greater importance of creative art rather than the mere technical skill of performance, although the artistic expression, including interpretation, is the real objective. The curricula in all departments should be proportionately balanced for the physical, intellectual, cultural, and moral development of the student body.

8—To be of national influence, the activities should be so directed as to influence education in all parts of the nation, not be localized in any one section.

This can be accomplished by dividing the United States into zones, with continual activities directed by the Conservatory in each zone. Artists, ensemble organizations, lecturers, and examiners from the Conservatory should travel in all parts of the country.

Graduates of the Master School should be given opportunity for public appearances not only in the Conservatory, but in all parts of the nation. Worth while compositions by Americans should be encouraged and publicly performed. From each zone a limited number of students should annually receive appointments granting them free tuition in the Conservatory.

These combined activities would necessarily become a standardizing agency, and automatically an institution of national importance would be created regardless of its charter or source of support, and its influence would be felt throughout the country by millions of students who would never come in direct contact with the Conservatory.

9—In no way should the institution be a competitor with the worthy institutions now existing, but an aid, and assist in the elevation of their standards to the point of highest efficiency.

10—The average American student selects piano, vocal, violin, or organ. Very few select the orchestral instruments as their major subject.

The institution would be gaining two points by insisting that all sophomore instrumental students study an orchestral wind instrument. In this way many would be found better equipped as orchestral players, while the students who are better fitted for the instruments of their first selection will become more intelligent musicians. One of the aims of the institution should be to assist pupils in finding the activities for which they are best suited. For this reason the different departments which are outlined would be necessary.

11—In making the appointments to the institution it should be the aim to find the younger students in the making rather than the few exceptional students who have almost reached their goal. Only by creating the necessary background in the

intermediate state of development could ideal results be hoped for.

12—One of the greatest needs of the country is good teachers. The Normal Training Department should be a very prominent department of the institution. The Normal Training School should not be numerically limited in its enrollment but should expand as its demands are made. However, it should be limited by the serious demands made upon the students regarding their educational background and the natural ability which would justify them in selecting the profession of teaching as a vocation. Many of the students who would receive their appointments in the Conservatory in their sophomore or junior year would be better fitted for teachers than public artists. Such students should be transferred from the Conservatory leading to the Master School to the Normal Training School.

13—In order to make the Normal Training School effective, a completely equipped demonstration school for the training of children in the elementary grades of advancement should be supervised by the Conservatory. The Demonstration School should be limited in its enrollment and the courses of study offered should consist of all grades of advancement from beginners to the completion of the sophomore grade of study which should be offered by the Conservatory.

14—The school should offer a Department of Journalism and also Community Music. The Department of Journalism would develop good critics, which are greatly needed in this country. With the exception of a very few worth-while critics in the metropolitan zones, there are comparatively few reporters in the United States who understand the symbols of the arts they criticize, yet these inexperienced and incompetent reporters are allowed to mould the minds of the public regarding the musical activities of the nation.

The Department of Community Music should be for the development of orchestra and band leaders, choral conductors, and musicians who would guide the musical activities of the smaller communities throughout the country. The Conservatory Vocal department would be able to take care of the few exceptional voices fitted for grand opera. However, after the other departments of the institution were established it would be advisable to create the School of Opera, which should include a Ballet department and extensive training in stage department.

Regarding the zone centers, the nation should be divided into eleven or twelve zones. In each zone there should be a minimum of six examiners consisting of the representative musicians instrumentalists and vocalists) from different locations in their respective zones. They should be required to investigate the standing of applicants for appointments in their respective territories, assist in the securing of bookings for Conservatory traveling attractions, and be present at the annual examination. The appointment for the zone centers should be made two to the million people. Besides these zone center appointments, which would mean about two hundred pupils, there should be 100 appointments at large, it being understood that these appointments at large should not be deducted from any particular zone regardless of the locality the student may come from.

Necessarily the larger cities and established music centers would offer the greater proportion of such appointments. Applicants for entrance to all departments, with the exception of the Demonstration School, should be over sixteen years of age and have the equivalent of a four-year high-school education. For free appointments a freshman student of the Conservatory in instrumental should be under twenty-one years of age, and a vocal student under twenty-four. Applicants for the departments of Normal Training, Journalism, or Community Music, should have completed the equivalent of the sophomore course of study offered by the Conservatory.

Master School students should have completed the equivalent of the senior Conservatory subjects. The Normal Training School should have elective courses arranged for applicants who are not able, or do not need to carry a complete course.

The only free pupils in the Normal Training Department would be pupils who have had free appointments in the Conservatory and are transferred to the Normal Training Department.

## NEWS FLASHES

### Richard Buhlig Scores Vienna Success

(Special Cable to the MUSICAL COURIER.)

Vienna.—Richard Buhlig, appearing here as soloist with the Vienna Symphony Orchestra, won a really triumphant success. The concerto was the last number on the program and the crowded house recalled him repeatedly, persisting until the lights were turned down. He was immediately engaged for a recital in January and as soloist with the Konzertverein Orchestra next season. P. B.

### Melba to Sing Operatic Farewell

(Special Cable to the MUSICAL COURIER)

London.—Melba, it is announced, will sing her positive farewell to opera at the next Covent Garden season, which will begin May 10, 1926, and extend through July 2. Chaliapin is another star already engaged. The repertory will include Wagner's Ring, Meistersinger, Tristan, The Marriage of Figaro, Don Giovanni, and The Elopement from the Seraglio for the German section; Otello, Falstaff, Mefistofele, Barber of Seville, Jewels of the Madonna and Gianni Schicchi for the Italian; and L'Heure Espagnole in French. C. S.

## I SEE THAT—

The Musicians Club of New York has passed a resolution condemning the advertising of free scholarships.

Guionar Novaes will give only one New York recital this season.

Clair Dux is soon to sail for her fifth consecutive American tour.

Nina Morgana's Metropolitan Opera season begins on December 28.

Gray-Lhevinne appeared in fifty-one concerts from September 28 to October 31.

Mr. and Mrs. Richard Hageman entertained twenty of Mr. Hageman's pupils at Thanksgiving dinner.

Sol Hurok is recovering from a taxi-cab accident.

The annual Christmas concerts by the David Mannes Music School will be given December 19 and December 21.

George Perkins Raymond is leaving this week for a tour of the Middle West.

Deems Taylor, composer and critic, has joined the faculty of the Curtis Institute of Music.

Cara Sapin, artist pupil of Joseph Regneas, again heads the vocal department of the Louisville Conservatory.

Two hundred people attended the Figue Choral Thanksgiving luncheon.

Arthur Hartmann's transcriptions for the violin are in demand.

Evans & Salter are bringing Florizel von Reuter to this country for his American debut.

A National School of Music to be situated in Glasgow has been proposed for Scotland.

Arnold Schonberg was operated on for appendicitis.

Caroline Lowe, in her teaching, tries to fit pupils into the sphere in which they belong.

The company of the Musical Studio of the Moscow Art Theater has arrived in New York.

Laurie Merrill will be heard in a song recital in Steinway Hall on the evening of December 16.

The Eastman School of Music seeks more orchestral manuscripts by American composers.

William J. Henderson, music editor of the New York Sun, celebrated his seventieth birthday on December 4.

Carmela Ponselle made a successful debut at the Metropolitan last Saturday afternoon.

Andres de Segura will present Will Rogers, the De Reszke Singers and Nanette Guilford at the next Plaza Artistic Morning, December 17.



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"It was gratifying to hear a novelty and such an attractive one as the Glazounoff piano concerto. Mr. Cornelissen made a fine impression by his graceful and glittering performance of the solo part."—Buffalo Express.

"In its performance the orchestra made manifest its improvement in several essential features. The body of tone is growing fuller and more compact, and its increased plasticity makes possible a more sensitive response to the conductor."—Buffalo News.



## ARTISTS EVERYWHERE

**William Reddick**, pianist-composer, in addition to his activities as teacher of piano and composition at his Carnegie Hall studio and his work as head of the department of theory and harmony at the Master Institute of United Arts, is also making many public appearances. Among his bookings during the past month were a recital in Newark, N. J., and appearance with the State Symphony Orchestra, a concert with the Society of the Friends of Music, and an appearance with Mildred Wellerson, cellist.

**George Perkins Raymond** has been booked for a busy season by his manager, Annie Friedberg. Miss Friedberg is now planning a tour of California for the tenor.

**Mrs. James Stephen Martin** presented Anne Woestehoff, contralto, and George Kirk, baritone (Irene Jones, accompanist) in a song recital on November 19 at the Pittsburgh Athletic Association.

**The Main Line Orchestra** gave its first concert of the season in the Ardmore Theater on November 22, with Adolph Vogel conducting. Rosetta Samuel French, pianist, was the soloist.

**Jenö De Donath**, artist, composer and teacher, has been appearing in concert recently with great success. On October 15 and November 1 he appeared in a chamber music recital over W.L.I.T., Philadelphia, the personnel consisting of Dr. De Donath, violinist; Stephen Deak, cellist, and Mary Miller Mount, pianist. Trios were presented by Schubert, Rubinstein and Arensky. On November 1 Dr. De Donath also gave a program at a musicale given by Rebecca Whelen in Philadelphia, at which time he was artistically supported at the piano by Mrs. Mount. November 6 the violinist was soloist at the University of Pennsylvania Faculty reception, when Letitia R. Harris played his accompaniments, and on November 24 he appeared in recital at the University Faculty Club.

**Richard Bonelli**, the American baritone, whose European successes the past two years attracted the attention of the Chicago Civic Opera Company management to engage him for leading roles this season, will be under the management of Concert Direction Calvin M. Franklin. Mr. Bonelli's debut as the Elder Germont in Traviata was of a sensational nature, and the critics were unanimous in acclaiming him "an unusual discovery," "a real find" and "a great acquisition." Contracts have been signed for Mr. Bonelli's appearance at the Peabody Conservatory of Music, Baltimore, for March 26.

**Cecil Arden** will sing in the All-Star Course being offered this season in Scranton, Pa.

**Cobina Wright**, soprano, gave a recital at the Blackstone Theater, Chicago, on November 19, assisted by Gordon Hampton at the piano. A large audience welcomed her and extended appreciative applause. Herman Devries in the American said: "Mme. Wright has two of the greatest essentials in present-day concert equipment, personality and brains—and these are not all. She has charm, feminine appeal, elegance and distinction. She understands modern music and interprets it with subtle wit and sophistication. I need scarcely add that Mme. Wright has voice—not voluminous, but vastly expressive, and that she is an artiste accomplie."

**Wells College** concert series, at Aurora, N. Y., will this season offer Winifred Macbride, the Flonzaley Quartet, Daisy Kennedy, John Coates, Wanda Landowska, Harold Bauer and two other artists yet to be decided upon.

**Richard Crooks** was acclaimed by a large audience at his recent recital in his home town, Trenton, N. J., the first time he has appeared there since his triumphal European tour last summer. Quoting one paper, the Trenton Evening Times: "He swept his audience away. His voice was rich and full, yet always clear, never muddy nor unfinished in tone. He displayed a striking ability to glide smoothly over long phrases and from one register to another. His voice control was delightful to hear, and it allows him to produce exquisite pianissimo tones and then soar to the clearest, richest tones in forte that are just as lovely. Not the least delightful feature of his singing was his enunciation."

est tones in forte that are just as lovely. Not the least delightful feature of his singing was his enunciation."

**William Phillips**, Chicago baritone, sang his fifth performance this season of Rossini's Stabat Mater on the night of November 29. Mr. Phillips conducted the Eleanor Choral Club in a full program of part songs on December 11 and on December 16 he will appear in joint recital with Alice Phillips at Bush Conservatory Recital Hall, Chicago.

**Leo, Jan and Mischel Cherniavsky**, who returned recently to America from South Africa via London, where they appeared in recital at Wigmore Hall on November 14, to open their annual American concert tour at Aeolian Hall, New York, on December 6, have signed a contract with Lionel Powell & Holt, of London, for twenty-five Celebrity Concerts through England next autumn. The violinist, pianist and cellist, respectively, have a busy season ahead of them in this country that will take them from coast to coast and in all probability to Mexico in the spring.

**E. Robert Schmitz**, French pianist, gave an unexpected and unbilled recital in Dallas, Tex., on November 19, under the auspices of the music department of the Hockaday School. He had already played a concert engagement in Denton, Tex., on the day previous, where he was heard by Mr. Davies, director of music at the Hockaday School, and whence he was invited to be his guest in Dallas and play a Debussy program. Mr. Schmitz then left for Houston, where he was heard on November 20.

**Yascha Fishberg**, violinist and instructor, has moved to his new studio, 314 West 94th St., where he is already giving many lessons daily. Some of his advanced pupils will shortly make public appearances.

**Robert Imandt**, French violinist, and **Marion Carley**, pianist, were heard by an interested throng on November 25, at the Vanderbilt House, in a broadcasted program of popular music consisting of Hebrew Melody, (Achorn), Andaluza Romanza (Sarasate). From the Canebrake (Gardner) and Melodie (Bourgault). Miss Carley also played one of MacDowell's Etudes as a solo. Both artists won, and merited, great applause.

**Marcel Grandjany**, French harpist, gave a concert on November 18, at the Scottish Rite Cathedral, Houston, Tex., under the direction of Mrs. Edna W. Saunders, immediately following the concert given the preceding evening, at Ft. Worth. Both programs were distinguished by a number of the artist's own compositions which were enthusiastically received and brought forth great applause. During his coast to coast tour, he will stop at the Cornish School, Seattle, Wash., after the first of January to conduct a two weeks' master class in harp instruction patterned after the method Mr. Grandjany uses in the Fontainebleau School, France.

**Frederic Baer** appeared as soloist with the Roxborough Male Chorus, Philadelphia, at a concert of this organization, December 1.

**Jessie Fenner Hill**, who spent last summer in France accompanied by two of her enthusiastic pupils, Mary G. Leard, contralto, and J. Adele Puster, soprano, has procured positions for both as soloists in prominent Jersey City churches.

**Herman Sandby**, Danish composer and cellist, arrived on the S.S. Berengaria, December 4, for a few weeks' concert work. Percy Grainger is bringing Mr. Sandby to America to produce and conduct several of his (Sandby's) new compositions.

**Mona Bates**, concert pianist, has returned from Europe where she appeared in recitals, and concerts, scoring one success after another. She has established headquarters in Toronto while playing engagements in the United States and Canada.

**The Hartmann Quartet**, which gave its initial concert in Town Hall, on November 16, will have Alfredo Casella, Italian composer and conductor, assisting at the third recital of the quartet on March 8. Mr. Casella's Trio will be the principal feature of the program. Eugene Goossens will appear with the Quartet in the second concert on January 4, giving his own Quintet. The newly organized quartet consists of Arthur Hartmann, first violin; Bernard Oeko, second violin; Mitja Stillman, viola, and Lajos Shuk, cello.

**Jeanne Gordon** will sing Laura at a special matinee performance of La Gioconda at the Metropolitan Opera House, Friday afternoon, December 11, for the benefit of the Social Service Auxiliary to the Metropolitan Hospital, Inc. This is the role in which Miss Gordon appeared nine times last season. Miss Gordon appeared last week in Boris Goudonov and Trovatore.

**Margaret Matzenauer**, at the close of her season at the Metropolitan, will start a transcontinental tour which will take her to the principal cities of Michigan, and then down to the Southwest into Colorado and Arizona. After singing in the important cities there, she proceeds to California, appearing in Stockton, Glendale, Los Angeles, San Francisco, Oakland and other cities, and then up the Coast to Portland, Seattle, and across to Bellingham, Everett, Aberdeen, and then back into the Middle West in a series of frequent and numerous concerts which will gradually bring the contralto back to her appearances in Northern New York State at about the Easter season.

**Florence Macbeth**, in response to the special request of the Chicago Civic Opera Company, rearranged her pre-opera season concert tour in order that she might appear as the heroine, Adina, in the opera Elixir of Love, and as Martha, in Martha, recently. During the same week that she appeared in these operas, Miss Macbeth filled concert engagements in Racine, Wis., Rockford, Ill., and Cincinnati, Ohio.

**Mary Frances Baker**, soprano, sang songs by the American, Lieurance and Densmore, at the November 19 meeting of the Daughters of Empire State, Waldorf-Astoria Hotel. President Julia Seargeant Chase and the audience paid fitting compliment to the fair singer.

**Chester Wittell** is giving a series of eight historical piano recitals, with explanatory remarks by Josephine F. Ancona, under the auspices of the Music Club of Reading. The program at the second recital dealt with works by Bach, Handel, Haydn, Mozart, John Field and Weber. According to the Reading Times, "The series of programs is proving to be of especial interest to the musical elite of the vicinity. Practically every musical organization of any (Continued on page 38)"

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### Cincinnati Conservatory Notes

CINCINNATI, OHIO.—American music and American musicians in the making were the subjects of the demonstration staged at the convention of the Southwestern Ohio Teachers' Association, held in Cincinnati recently. The exhibition, nominally one of methods of teaching music appreciation, was one of the features of the program of the kindergarten and primary department, and was conducted by Nelle I. Tallentire, of the department of public school music of the Cincinnati Conservatory of Music.

Mrs. Tallentire believes that children should be taught to know and appreciate good music, while their minds are in the formative period, so that their tastes for the best in this particular art will be firmly established. By this means she thinks that the general musical standard of America will be raised, as well as the number of outstanding musicians of this country.

The method of teaching appreciation, which is the subject of several courses being given by Mrs. Tallentire, is intended to instruct in some of the fundamental principles, the cardinal point of each lesson being "Listen!" By listening, the children are shown how to differentiate the beat, then to follow it, in some simple exercise to which they are accustomed.

In the demonstration at the convention, the children of the third grade, twenty-third district school, developed a ball-bouncing rhythm, showing remarkable intentness and aptitude in grasping the idea of the beat. Then they were introduced to the first movement of Haydn's Surprise Symphony, which they had heard only once previously, and, after being told the story, followed the theme with interest as it was played by the phonograph. On hearing a record descriptive of the activities of a box of wooden soldiers come to life, the class vied with the audience of teachers in an effort to detect in the music the different phrases' relation to the supposed movement of the toys.

A lullaby by Walter Aiken was sung at the conclusion of the demonstration by Ruth Wavies, a pupil of Violet Sommer, accompanied by Elba Davies, both singer and accompanist being students in the public school music department of the Cincinnati Conservatory.

Idella Banker, pupil of Berta Gardini Reiner; Ora May Ballinger, who studies violin with Robert Perutz, and La Vergne Sims, another pupil of Mme. Reiner, were among the soloists on the program of the Hyde Park Music Club, November 3. Grace Thomas, of the extension department faculty, gave a program of Negro spirituals at the Public Library recently, accompanying her songs on the guitar as she sang for a group of blind, who meet at the institution.

Helen Jacobs, pianist; Harriett Games, violinist, and Edythe Johnson, who plays the saxophone, furnished music at a dinner given by the Optimists' International Club during "Boys' Week."

Lois Shaw, pupil of Dan Beddoe; Gertrude Walker, who studies violin with Robert Perutz; Marjorie von Staden, cellist, pupil of Karl Kirksmith; accompanied by Pauline Neary, pianist, who is continuing her studies with Munz in the absence of her former teacher, Jean Verd, played at the Walnut Hills Presbyterian Church recently. Truman Boardman, who received a scholarship at the conservatory this year as well as last, is to teach violin at Georgetown College, Georgetown, Ky., while continuing his studies with Jean ten Have. Helen May Curtis, of the department of dramatic art, assisted by Martha Strauss, a pupil of Hugo Sederberg, were heard in a recital given at Milford (O.) School Auditorium recently for the benefit of St. Thomas Church, Terrace Park (O.). Miss Curtis read "Expressing Willie," by Rachel Crothers, Miss Strauss playing several piano solos before and after the reading.

Two students of the Cincinnati Conservatory have been entertaining residents of North Carolina and other southern states as members of the Cortecorn Trio. Anita Daniels, violinist, of Texas; Wilma Cameron, who studied voice with Thomas James Kelly, and violin with Julian de Pulikowski; and Daisy Franklin, who received a certificate in piano at the school in 1922, make up the group. Edith Fitzpatrick, known as the "Kentucky Songbird," on Chautauqua platforms, a former student of the Conservatory, has opened a studio in Logan, W. Va.; Miss Fitzpatrick is a pupil of Thomas James Kelly. Lulu Odums, a student of piano under Hugo Sederberg, and Roxine Beard, who studies voice culture with Thomas James Kelly, gave a recital at the Camp Washington Christian Church, October 23. Betty Goss, of Martinsville, O., is having opportunity to display the excellent training in voice that she received as a student at the Conservatory, under Berta Gardini Reiner and Dan Beddoe, for she is the prima donna of one of the companies of George White's Scandals, now en route to the Pacific Coast. Alma Betscher and Violet Sommer were heard in a musicale given at the Gibson Hotel by Mrs. Frank Krug, of Cincinnati; both are teachers at the conservatory. Miss Betscher instructing students of piano and Miss Sommer those of voice culture.

The conservatory provided music for the memorial services held by the Junior Order of United American Mechanics in Emery Auditorium, November 1. A trio, composed of Beatrice Moser, a student of violin with Jean ten Have; Marjorie von Staden, cellist, pupil of Karl Kirksmith, and Mrs. Thome Prewett Williams, of the piano faculty, played the Andante of Mendelssohn, Miss Moser later being heard in two violin solos. Mrs. R. Saylor Wright, teacher of voice culture, and Mrs. Emma Burckhardt Seebaum gave two vocal duets.

### Matinee Musicale Club

Rosalie Heller Kelin arranged a thoroughly delightful program for the first concert of the second season of the Matinee Musicale Club at the Hotel Ambassador on December 6. Grace Divine presented the first group, singing Ombra-mai fu (Largo), Handel; Visione Ideale, Vito Moscato; O don fatale (Don Carlos), Verdi. She is a well known concert artist, and on this occasion gave ample evidence of the fact through her artistic singing and poise. In addition to possessing a powerful soprano voice of fine quality, she has charm and personality which immediately win the audience. Later in the program Miss Divine was heard in another group of songs, including, Life and Death, Coleridge Taylor; In Sleepy Land and I Love Life, Manazucca, and Lonesome Moonlight, Lily Strickland, and was so well received that an encore was given, Rachem, by Manazucca.

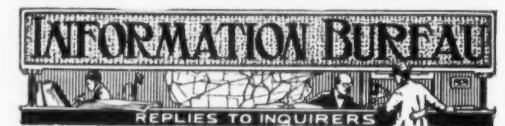
Vera Jachles played two Chopin numbers, the F minor ballade and the waltz in A Major, and the Strauss-Schulz-Evler arrangement of the Blue Danube waltz. She is amply equip-

ped technically, plays with style, and has sterling musicianship.

Harrington Van Hoesen scored a decided success in four folk songs—Hungarian, French, Bohemian and American—for he enters into the spirit of each of his selections and easily conveys their content to the audience. His second group was of a different character and proved that he can sing dramatic songs as effectively as those of a lighter vein.

The interesting program was concluded with two of the Brahms Liebeslieder, sung with a fine blending of tone by Hilda Brady Jones, soprano; Robertina Robertson, contralto; James E. Birmingham, tenor, and Edward Nell, Jr., bass, Elizabeth Cook and Minabel Hunt played the accompaniments at one piano. Miss Hunt also provided excellent accompaniments for each of the soloists.

Mrs. Klein is president of the club and deserves credit for the splendid results which are being accomplished by the organization.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### HOW TO PRONOUNCE

Braarud, Brah-rood.	Ivogun, Ee-yogin.
Haschke, Harsch-keh.	Carnicer, Car-ne-ther.
Ganger, Gange.	Tosti, Tost-tee.
Campagnoli, Cam-pahn-yoh-le.	Cartier, Car-te-ay.
Capacci, Cap-pah-che.	Carvalho, Car-vahl-yo.
Capoul, Kah-pool.	Cavalleria Rusticana, Kah-vahl.
Godowsky, Go-doff-skee.	lay-ree-ah Roos-tih-kah-nah.
Caraccioli, Ca-rah-oh-le.	

### OPERA ONE HUNDRED YEARS AGO

"Can you give me any information about the opera in New York one hundred years ago? I see mention frequently made that we have had opera here for a hundred years, but never any details as to the names of those singing, or where the performances took place. Any information you can furnish will be most welcome."

That there was opera given in New York one hundred years ago was due to the efforts of Dominick Lynch, a leader in society at that time who was much interested in the subject of music, and was a singer of note in social circles. He was, it is said, esthetic in his tastes and possessed a highly cultivated voice. His interest in music and his belief that his fellow citizens also had a deep interest in the progress of the art in America, especially in New York, led him, while in Europe in 1824, to investigate the possibilities of having an opera company visit New York. In his efforts to this end he was ably seconded by Stephen Price, manager of the Park Theater of New York, through whose liberality a company of Italian singers was engaged, which arrived from Europe in November, 1825. The company included Mme. Malibran; her father, Signor Garcia, and her brother Manuel, who died in London in 1906 at the age of ninety-eight. The company remained in New York for two years, Malibran being a great favorite. She appeared in Otello, Romeo, Don Giovanni, Tancredi, Cenerentola, and also in two operas her father wrote for her, L'Amante Astuto, and La Figlia dell'Alba. It was in New York that she married a French merchant, Malibran; he soon became bankrupt "and they separated," as is naively stated in a biographical notice. In 1836 she married the violinist, de Beriot, and died a few months afterwards from over exertion in singing after a severe fall from her horse.

Quoting from the book, Old New York, it says in reference to this introduction of Italian Opera: "For this advantageous accession in the resources of mental gratification we were indebted to the taste and refinement of Dominick Lynch, the liberality of the manager of the Park Theater, Stephen Price, and the distinguished reputation of the Venetian, Lorenzo da Ponte." It was da Ponte who wrote the librettos for Mozart's Coss fan Tutte and Don Giovanni. He once kept a general store in a little New Jersey town and was the first professor of Italian at what is now Columbia University.

[In the December 3 issue, the MUSICAL COURIER Published a special article on The Garcia Centenary.—The Editor.]

### THE PEARL FISHERS

"Please furnish me with the cast and conductor of the Chicago Civic Opera's revival of Pearl Fishers last season?"  
 The conductor was Giorgio Polacco, and the cast included Graziella Pareto, Charles Hackett, Giacomo Rimini and Edouard Cotruel in the principal roles.

### MR. WHITEMAN'S NAME

"Please inform me as to how you pronounce Paul Whiteman's name.  
 Thanking you for the information."  
 Pronounced as spelled—White-man.

### Important Dates for Kathryn Meisle

Kathryn Meisle, Chicago Opera contralto, has returned from a two months' tour, which began with guest performances with the Los Angeles Opera Company on September 22. Since then Miss Meisle has given recitals at Lock Haven, Pa., Philadelphia, Columbia, S. C., Elon College, N. C., Ashland and Appleton, Wis., Jackson, Mich., Chicago (Apollo Club), Montevideo, Ala., Louisville, Ky., Chicago, Ill. (recital), Kokomo, Ind., St. Louis and Springfield, Mo.

During December Miss Meisle will have some of her most important appearances, including two concerts with the Cincinnati Symphony Orchestra, under Fritz Reiner; in the first program she will sing Mahler's Kinder-totenlieder, the orchestrations for which have been especially imported from Europe. For her second appearance with this orchestra she will sing Lied, op. 3, No. 4, by Brahms, and songs by Schubert. Following these appearances Miss Meisle will be heard in Brooklyn and New York City in a special Rienzi program with the New York Symphony Orchestra, under Walter Damrosch, and the same program will be repeated at Washington, Baltimore and Philadelphia.

### Charles Naegele's Steady Progress

Charles Naegele has won recognition by critics and public alike for his gift of individual interpretation, his sensitive dynamic scale and control. This young American pianist is a thoughtful, careful and clean-cut player combining an admirable touch with poetic charm. Not only does his playing show individuality, but his building of programs is characteristic of this individuality without upsetting traditional construction. His treatment of the older works and classics is indeed exceptional and of the moderns it is superlative.

Mr. Naegele's bookings are many, among them being soloist with the Boston and Detroit symphony orchestras. His appearances in Paris, Berlin, London, Liverpool, Manchester, etc., were successes which, added to those he is achieving in this country, make him one of the young American pianists who can boast of an international reputation.



## DETROIT, MICH.

DETROIT, MICH.—The third pair of subscription concerts of the Detroit Symphony Orchestra were given at Orchestra Hall, November 12 and 13, with Victor Kolar conducting. He chose an unusual program of Scandinavian music. The opening number was the Swedish Rhapsody, *Midsommarvaka*, op. 19, by Hugo Alven. This work, with its lilting dance rhythms, was easily comprehended and enjoyed. The second number was Sinding's concerto in A major for violin and orchestra. The soloist was Ilya Scholnik, concertmaster, and he was warmly welcomed by the audience. He played in his usual artistic manner, with clarity and warmth of tone, while technical difficulties seemed minimized under his deft fingers. The symphony was the Sibelius fourth in A minor, op. 63. Mr. Kolar and the orchestra were the recipients of much applause at the close, the orchestra having to stand to acknowledge it. The program closed with The Carnival at Paris, op. 9, by Johan Svendsen.

## SUNDAY "POP" CONCERTS

For the "pop" concert, November 8, Mr. Kolar presented Rossini's overture to *The Barber of Seville*; two Nocturnes by Debussy; the ballet music from *Le Cid*, Massenet; Strauss' *The Emperor*, and *Dance of the Comedians* from Smetana's *The Bartered Bride*. Margaret Schuiling, mezzo soprano, was the soloist. She had numerous recalls.

The program of November 15 was devoted to Wagner and Liszt and proved satisfactory from all points. Wagner was represented by *March of Homage*, *Night Song* from *Tristan and Isolde*, and the *Dance of the Apprentices* and *Greetings to Hans Sachs* from *The Mastersingers*; Liszt by *Les Preludes*, *Liebestraum* and the *Second Polonaise*. There was a fine house and much enthusiasm was manifested for the excellent work of Mr. Kolar and the orchestra.

The program, November 22, presented two soloists Maria Dermont Koussevitzky, soprano, and John Wummer, flutist of the orchestra. She displayed a high clear voice which she used with good taste. Mr. Dummer played *Bagatelle* by Victor Kolar for solo flute and strings. It was an acceptable addition to the program. The orchestral numbers were prelude to *Faust*, Gounod; *Auber's overture*, *Masaniello*; *Grieg's Peer Gynt* suite, No. 2, and excerpts from *Le Coq d'Or*.

## MONDAY MUSICALES INAUGURATED

November 9, at the Book-Cadillac Hotel, there was inaugurated a new concert series under the management of Charles Frederic Morse, to be known as the Monday Musicales. Thomas Denys was the artist presented. Mr. Denys' voice is of good quality and range and he sang with discrimination. Margaret Mannebach, at short notice, acted as his accompanist.

## GALLI-CURCI

Every available place was taken at Arcadia, November 9, when Amelita Galli-Curci appeared as one of the Philharmonic-Central series, under James E. DeVoe. Room enough was left on the stage for the prima donna and her accompanist, Homer Samuels. She was in excellent voice and most generous in regard to encores. Judging by the applause, the audience liked best those numbers in which her vocal agility was displayed. Mr. Samuels played a group of piano numbers, and pleased the audience very much. The flute obligatos, by Manuel Berenguer added much to the enjoyment of the evening.

## McCORMACK AT ARCADIA

Another bumper audience greeted John McCormack at Arcadia, November 24. Every seat was taken, the stage being utilized for seating and hundreds stood. It is estimated that about 5,000 heard the recital. The genial tenor was in splendid voice and gave prodigally of his art. Lauri Kennedy, cellist, gave several groups. Edwin Schneider was all that could be desired as an accompanist.

## NOTES

The Detroit orchestra played at Ann Arbor, November 23. Victor Kolar was the conductor and Ossip Gabrilowitsch the soloist.

The program of the second morning concert of the Tuesday Musicales was devoted to the three "B's," and arranged by Clara Koehler Heberlein. Members of the club had the assistance of Arthur Bailey, tenor, and William A. Kerr, basso.

Guy Filkins, organist of the Central Methodist Church, has returned from New York.

Margaret Mannebach and Mrs. Maury Davis Bentley gave a reception for Willoughby Boughton, new head of the piano department of the Detroit Institute of Musical Art, and Federal L. Whittlesey, baritone, at the Women's City Club, November 15. J. M. S.

## Syracuse University News

SYRACUSE, N. Y.—The College of Fine Arts, at Syracuse University, opened with the largest student enrollment of the past five years. Ninety-two more regular students enrolled this fall than last. The total enrollment for the year will run close to the 1,000 mark. Three new voice teachers: Lowell M. Welles, baritone, for eleven years head of the voice department at Iowa State College; Helen Riddell, soprano, a former graduate of the College of Fine Arts and recently a pupil of Oscar Saenger; and Marie Stilwell, contralto, a recital and oratorio singer, began work with schedules filled to overflowing.

The College of Fine Arts announced nine recitals to take place between the opening of college and Thanksgiving; George Smith, a member of the piano faculty, gave four recitals illustrating the History of Piano Music. These recitals drew large audiences and demonstrated that Mr. Smith is a pianist of exceptional technical ability and of the finest musical instincts.

On October 14, Birger Beausang, baritone and a member of the voice faculty, gave an enjoyable recital and presented a program of musical merit in an artistic manner.

Helen Riddell appeared in recital, October 29, and attracted an audience which almost filled Crouse College auditorium. Miss Riddell has a beautiful soprano voice and is an artistic singer as well as an experienced teacher.

On November 12, Lowell Mable Welles made his debut in Syracuse with a program of songs in Italian, French, German and English. Mr. Welles, the possessor of a fine

baritone voice and an artistic singer, has been engaged as solo bass at the First Presbyterian Church.

Two student recitals were given on October 28 and November 18. These recitals again proved the first-class technical and musical instruction afforded the advanced students in the College of Fine Arts.

The first College of Fine Arts program to be broadcast through the WGY station at Schenectady was given, November 23, by George Smith, member of the piano faculty; Helen Riddell and Mary Becker, an advanced student in violin. Goldie Andrews Snyder, a graduate of the College of Fine Arts, was accompanist.

Dean Butler of the College of Fine Arts gave a lecture at Carthage, N. Y., November 17, and recitals at Angelica, N. Y., and at Houghton College, November 19 and 20.

H. L. B.

## Rose Armandie Looks Us Over and Likes Us Well

Rose Armandie, charming singer from charming France, has been with us for a second visit this season, and one may hope that she will favor us with many future visits. Her sojourn this time was short—less than two months—owing to engagements abroad which required sailing for home on December 5. In that short time Miss Armandie gave a New York recital, a Boston recital, travelled through Canada—Rimouski, Lauzon, Montreal, Lachine, and so on—gave a recital in Chicago and filled a number of private engagements. Her next tour is in France, beginning with the first of the year and continuing into the late spring.

Miss Armandie, as has already been pointed out in these columns upon more than one occasion, owes her pronounced success in this country to the fact that she typifies French art and French thought as well as to the fact that she has a voice of lovely quality and is a thoroughly trained and capable singer. In a recent interview she was asked how the American public received the French part of her programs. Her answer was illuminating and brought to mind those divergences which one is prone to forget when discussing any subject relating to music. French art, like German or Russian or Italian art, is not a unit which one can like as a whole or dislike as a whole. One may like German art without being enamoured of Hugo Wolf. One may like French art without accepting the whole of it.

And this, as pointed out by Miss Armandie, is especially true in a foreign land where the poems of the French songs cannot be fully understood by the audiences. There are some French songs that are so intimate—this seems to be the only word to express it—that one must be prepared to accept them as a whole with all of their implications to find them acceptable at all. And one must, furthermore, be able to accept their background in order to know something about it, to feel it.

France is a country that may be said to stand alone, in a way, in matters of artistic creation as well as in matters of social life. From the very beginning the poetry, painting and music of France were more closely associated with the life of the upper social classes than in other countries. On the other hand, French poets have always had a curious—it seems curious, at least, to outsiders—nostalgia, a strange psychological trend that might be called mysticism. Even in France this is only a phase, but it is a phase that seems to have taken firm hold upon modernism. One feels it perhaps best by comparison, a comparison, for instance, between such direct, worldly and popular music as is found in Gounod's *Faust*, and the poetry to which it is set, and the curious verses of Verlaine, Mallarmé, Maeterlinck in his early writings and in the *Pelleas* of which Debussy made his great opera.

Has the American public arrived at a full understanding of this supremely great art? Miss Armandie says that her experience here has pleased her greatly—and perhaps surprised her a little—for she found that, though she hesitated a little to program some of the songs she would use in an intimate recital in Paris, yet many songs of this advanced sort were fully understood by her American audiences and obviously liked.

The visits of Miss Armandie are an important feature in the development of musical appreciation in America, and should she elect to return to us again next season she will be truly welcomed.

## Kansas City Notes

KANSAS CITY, Mo.—Percy Scholes, lecturer on music appreciation, delivered a lecture October 30.

Irma Jane Lewis, soprano, Evaline Hartley, contralto, Eugene Dressler, tenor, and Herbert Gould, baritone, were the soloists in Handel's *Messiah*, given by the Philharmonic Club, George Barnes, conductor, in Topeka, Kans., November 9.

After a year's absence in Italy, Powell Weaver, organist and composer, has resumed his position as organist in Grand Avenue Temple.

Mu Phi Epsilon Sorority opened its annual Scholarship Fund Series, October 9, with a splendid program given by Edna Verhaar, contralto; Margaret Fowler Forbes, violinist, and Powell Weaver, organist and guest artist.

The Kansas City Concert Bureau, under the management of Russell D. McNeill, has been organized to provide the trade territory of Kansas City with artists residing in Kansas City. This will aid both the artist and the local manager in the surrounding vicinity. Among these artists are John Thompson, pianist; Margaret Fowler Forbes, violinist; Evaline Hartley, contralto; Nita Taylor, soprano; Stanley Deacon, baritone; Russell Rizer, tenor, and Gladys Havens, contralto. E. H.

## Hartmann's Transcriptions in Demand

Arthur Hartmann, who has made a number of valuable and interesting violin transcriptions which are used by many of the best known violinists, has just received news from London that the English Victor Gramophone Company engaged Renee Chemet and Nicolas Zacharewitsch to make records of a number of Hartmann transcriptions, including Tchaikowsky's C sharp minor nocturne, Karganoff's *Berceuse*, Haydn's *Minuet* and Rimsky-Korsakoff's *The Flight of the Bumble Bee*. Miss Chemet has been playing the Hartmann pieces on her current American tour and also has recorded them here for the Victor Gramophone.

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## ARTISTS EVERYWHERE

(Continued from page 35)

consequence in the locality was represented in the audience." The recitals are given the third Wednesday of each month.

Edwin Swain, American baritone, has been heard in New York at various concerts and as soloist with prominent organizations, but he will not make his debut in an entire recital until January, when he will present a number of new songs.

Ruth Rodgers made her first appearance in Hagers-town on November 11, and as usual won her audience immediately. The critics, too, praised her highly, the Hagers-town Morning Herald stating among other things, "Miss Rodgers' voice is magnificent, her low notes are sung with unusual smoothness and her high C's are sung as sweetly as the middle tones. An unusual soprano is Miss Rodgers, who thrills her audience with a selection of songs which combine cheerfulness with sadness, flashing gaiety at times with sadness, flashing gaiety at times—then depression. She sings Le Vieux Saint Jean with an unutterable sadness of expression which leaves one breathless with expectation."

David Hugh Jones, organist of the Westminster Choir, is a post-graduate of the Guilman Organ School and a private pupil of Dr. William Carl, the school's founder and director.

Edna Bishop Daniel, at one of the Thursday evening theory classes at her Washington, D. C., studio, recently devoted her time to a discussion of Zerk's article on The Influence of the Muscular Action of the Soft Palate in the Production of the Higher Tones of the Voice.

Giuseppe Boghetti's artist pupils are appearing continually in concert and opera. Reba Patton, lyric soprano, is a Boghetti artist who was unusually well received when she gave her Philadelphia debut recital. Her success has been so marked that she was chosen, with the Russian String Quartet, to give the program on December 4 in the Intimate Recital Series held in Witherspoon Hall, Philadelphia.

Olga Steeb left the Pacific Coast on December 1 to begin her tour with the Griffes Group. She will return to Los Angeles the end of January and resume her very successful series of historical recitals.

Lewis Lane, pianist, one of Edwin Hughes' artist-pupils, who appeared earlier this month in Freehold, played before the Fraternal Association of Musicians in Carnegie Hall on November 23. His numbers were so enthusiastically received that four encores had to be given.

William Simmons, baritone, was heard in recital in Englewood, N. J., November 30, before the Woman's Musical Club. Emil Polak was scheduled to accompany the baritone.

Frank Parker's pupils are giving a series of monthly recitals at the Utica Conservatory of Music. The second program in this series was presented by Mildred Ueltschi, contralto, assisted by Leonore Kubiack, violinist, with Mr. Parker at the piano. A program of Russian music was given at the New Century Auditorium, Utica, on November 18, at which the Lyric Club took part, and organization of which Mr. Parker is director. Samuel Richard Gaines' fantasy on a Russian folksong was given an excellent rendition.

Jeannette Vreeland will give a recital in Jordan Hall, in Boston, on January 9. This will be the soprano's first recital in that city, although she has appeared there as soloist on numerous occasions, among which have been twice with the Handel and Haydn Society in The Messiah, twice with the People's Choral Union, The Apollo Club and the Federated Glee Clubs. On November 22 and 23 the soprano appeared as soloist with the Boston Symphony Orchestra at Symphony Hall in Beethoven's Ninth Symphony.

The New York Matinee Musicale, Rosalie Heller Klein, president, held a reception and musicale on November 16, in honor of Louis Victor Saar, pianist and composer, at the home of Ethel Parks on Riverside Drive. Mr. Saar played a group of his own compositions for piano and other numbers of his were played and sung by Alma Beck, Frances Sebel and Helen Gillette Neal, sopranos; Myron Watkins, tenor, and Max Froelich, cellist. Mr. Froelich, playing on a rare instrument, an Amati, said to be one of three of its kind in existence, rendered Mr. Saar's introduction and Variations, op. 108, which won the first prize at the convention of the National Federation of Music Clubs at Portland last spring. About 100 attended the reception.

Glenn Drake, the busy tenor, gives a joint recital with Jacques Gordon at Bedford (Ind.) on December 14, on the Civic Music Association course; on the 16th he gives his own recital in Hammond (Ind.) and on the 17th at Pekin (Ill.), both of which are Civic Music Association courses also.

Lambert Murphy opened his season in Muncie, Ind., with the Matinee Musicale, followed the same week with a recital in Athens (Ohio), his Chicago recital, and an appearance in Indianapolis in the Frenzel Series. He was scheduled to give a recital in New Britain, Conn., on December 1, sponsored by the Woman's Club of that city.

La Forge-Berumen Studios—Lucilla de Vescovi, soprano, was heard at the home of Malcolm Whitman on November 16, accompanied by Frank La Forge. Mme. de Vescovi sang a miscellaneous group consisting of songs in French, Italian and English. She was in fine voice and was received with enthusiasm. Her last number was Hills, a new composition of Mr. La Forge's, and it was applauded generously. Gladys Olsson, pianist, pupil of the La Forge-Berumen Studios, accompanied the dance program of Dorsha scheduled for the Booth Theatre on November 22.

Ethel Watson Usher was chairman of the November meeting of the Maine Women's Club, Waldorf-Astoria hotel; she introduced Mrs. Walter G. Damrosch, who, as daughter of the noted statesman, James G. Blaine, told interestingly of her childhood, spent in the Blaine mansion, at Maine's Capital. Miss Usher also presented T. Douglas Bradeu, baritone, an artist-pupil from the LosKamp-Usher studios, who included Danny Deever in his program.

Clarence Gustlin continues busy in the West. He played two piano groups with Cadman in Los Angeles on November 12, and is booked to give one of his Interp-Recitals for the St. Cecilia Club on January 5. On January 11 he will play

in Rensselaer, Ind., and on January 12 the Cadman-Gustlin recital will be given in Pittsburgh. The whole of March will be spent in the South, where a number of engagements have already been booked.

Margaret Ladley McBride, vocal teacher of New York, will resume her musical Sundays this month. Charles Floyd, tenor, one of her pupils, appeared recently with success with the Stony Point Operatic Ensemble. Another pupil, Florence Colt, coloratura soprano, has been accepted by the American Association of Arts and Letters and will appear in concert at a New York theater in December. Alma O'Haire, soprano, constantly busy with church and recital work, will broadcast from WEAF on December 30.

E. Robert Schmitz, after his two appearances as soloist with the St. Louis Symphony Orchestra on November 27 and 28, went to Leavenworth, Kans., to play for the Leavenworth Musical Club on December 3. On December 4 he played at Cornell College, Mt. Vernon, Iowa; 7, at Midland College, Fremont, Neb., and 9, in Denver, Col.

Alice Crane, composer-pianist, is now leaving her studio in Steinway Hall, New York, in preparation to assume the directorship of the music department of Harper Institute in Washington, D. C., on the first of January. On December 16, she will entertain the New Jersey branch of the League of American Pen Women and state officers of the Federation in the studios of Harper Institute in Steinway Hall. By request, Miss Crane will give a short program of her piano compositions and will also speak on the Harper system of self-expression.

The Beethoven Trio of Chicago, of which M. Jennette Loudon is pianist and organizer, gave a successful concert at Springfield, Mo., November 19, on the Civic Music Association Course. Kathryn Meisle, contralto, was the other participant in the program. After each number the trio was recalled innumerable times and was compelled to add several encores. The Beethoven Trio's annual series of ensemble programs in Chicago is one of the high lights of the musical season in the Windy City.

Wanda Landowska, arriving here late in December, faces a busy concert schedule. In January she will have twelve appearances. She will also join the faculty of the Curtis Institute of Music this season.

Nina Morgana rejoins the Metropolitan Opera Company on December 28, and will be heard in several new roles this season, including the title role in Stravinsky's Rossignol.

Carl Flesch is to be soloist with the Friends of Music in New York on December 13 and that same evening he will be heard in a sonata recital with Bachaus in Philadelphia. As the New York concert starts at 4 o'clock, Mr. Flesch will be making appearances in two different cities within six hours.

Felix Salmond, the cellist, has just reached the East after a tour from the Pacific Coast to make his first New York appearance of the season with the Society of the Friends of Music at Town Hall, on Sunday afternoon, December 13.

Germaine Schnitzer, who was successful last season in the Northwest, has been reengaged for an appearance in Victoria the latter part of February. This Northwestern tour is being booked and managed by Frederic Shipman, of Portland, Ore.

The Griffes Trio—Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist—is booked for an extensive tour in February and March.

Miriam Lax, soprano, for several seasons a principal singer at the Riesenfeld theaters, is singing one of the principal roles in Broadway's newest operetta, Princess Flavia. Miss Lax has been studying for some time with Josiah Zuro, conductor and impresario, who was also director of presentation for the Riesenfeld theaters for many years.

Alberto Salvi has come East for the first time this year in early December, playing at the Biltmore Musicale on December 4, the Bagby Musicale, December 7, and he will appear before the Haarlem Philharmonic, December 17. Mr. Salvi will also have recitals in Scranton and Keuka Park, N. Y.

Paul Whiteman and his concert orchestra of twenty-eight players are playing to sold-out houses for their first appearances in Oklahoma and Kansas. The following cities recently heard Whiteman for the first time: Pine Bluff and Little Rock, Ark.; Muskogee, Okmulgee, Oklahoma City, Ardmore, Tulsa, Bartlesville, Ponca City and Enid, Oklahoma; Joplin, Mo.; Independence, Hutchinson and Salina, Kans.

Angelina Triulzio, lyric soprano, pupil of Giuseppe Mauro, was heard in Town Hall, November 26, singing numbers by Mascagni, Cadman, Puccini, Triulzio, Drigo, Lama, Massenet, and Verdi.

Charles Naegele's recital in Boston recently resulted in several additional engagements in New England, from which it would seem his appearance was highly successful.

Lynnwood Farnam's recital, December 7, Church of the Holy Communion, New York, had a special feature—Bruce Simonds' Dorian Prelude (MS.), also Reubke's XCIV Psalm.

Netette Stevenson was the vocalist at the Beethoven Society musicale of November 21, when her singing of Homer Samuels' When Clovis Sleeps and Richard Hageman's Me' Company Along, as well as the aria from Louise, brought her splendid appreciation. Eleanor McLellan is proud of her brilliant pupil.

Mary Miller Mount played the first piano parts in a program of two-piano music at the New Century Club, Philadelphia, on November 23.

Irvin Schenkman, pianist, who will shortly make his debut in Aeolian Hall, is the pupil of Paola Gallico, teacher and composer, whose septet for voice, piano, horn and string quartet was given its first performance recently by the Society of the Friends of Music. Mr. Schenkman is nineteen years old and was born in New York City. He now lives in New Market, N. J., near Plainfield, where he appeared in recital on November 17.

Ernest Davis sang recently in Newark, N. J., and created an excellent impression. He was heard in the Celeste Aida from Aida, and the critics stated that his tones are full, finely resonant and so well managed that his skill in vocalization is a bulwark to his performances. He also gave pleasure in Martin's The Minstrel, Wood's Brown Bird Singing and Dickson's Thanks Be to God.



## Comments on How a Garrigue Artist Sings

Still another artist from the New York vocal studios of Esperanza Garrigue is winning emphatic success on both sides of the Atlantic. Thelma Spear (Mrs. Ludwig Lewi-son), lyric coloratura soprano, has already during the 1925-26 season received many unusually fine press notices from competent musical critics. A unique tribute was paid the beautiful singer by Dr. Arthur Eloesser when he stated following her Berlin recital: "Thelma Spear has all that a singer requires, primarily the natural endowment of a voice that is poured forth effortlessly out of its own fulness. It is a delight to hear her even as it gives her delight to sing. One feels how her whole being becomes music, how her whole human energy, from her feet to her extraordinarily expressive little head, was meant to become music. Thelma Spear has temperament, too; she has that strength and warmth of feeling which transforms every interpretation into an improvisation, into a happy creation of the moment. All that she sings becomes her very own; she is as much at home in the soul of a German song as in the melancholy



Photo by Franz Löwy

THELMA SPEAR

of a Negro ditty or in the eloquence of an Italian aria. We hope soon to hear her again. And it would not surprise us if we were to hear her not only in the concert hall but also on the operatic stage. Her endowment suffices for both." According to the Berliner Börsenzeitung, "Thelma Spear possesses an extraordinarily brilliant soprano of genuine charm. She proved herself a singer of experience and high skill who has learned a great deal and has familiarized herself with songs of every style." The Berliner Volkszeitung made the statement that her enunciation is better than that of most native German singers. The Berliner Tageblatt also was enthusiastic in its praise of the young singer, stating among other things, "She has a mellow and notable voice; she is musically gifted, so that she even composes, and has achieved an earnest intimacy with English and German songs." The Berliner Zeitung am Mittag spoke of her high and brilliant soprano. That the soprano's Berlin appearance was a decided success is evident from the comments in the Tägliche Rundschau: "The reward of a laurel leaf should also be granted to an artist hitherto unknown here. Thelma Spear is her memorable name."

Thelma Spear also has a large selection of press notices and appreciations from Vienna, critics invariably stating that "She is a delight to listen to." The Neue Freie Presse I, Wien, commented on her powerful and brilliant soprano voice and said that she rendered a program in four languages with fine interpretative intelligence. The Neue Freie Presse II, Wien, remarked that her recital was an extraordinary success, and according to the Wiener Allgemeine Zeitung, "Her voice is beautiful, of an extraordinary purity of tone and faultlessly placed." The critic of the Wiener Morgenzeitung I, waxed eloquent in reviewing the Spear recital, stating, "The charming young singer has a soprano of rare power and loveliness which remains pure, velvety and resonant in the highest ranges of coloratura singing. Her technic is of an astonishing perfection. . . . There can be no question of her great and genuine talent." The Komödie stated: "Thelma Spear achieved an immediate and striking success."

Kammersänger Franz Steiner writes among other things: "I can wish you nothing better than that in your native country you may repeat, in the interpretation of our lyrical music, the high success which you achieved in Vienna and Berlin." Dr. Richard Specht, music critic, biographer of Strauss, Mahler, etc., as well as Erich Meller, conductor of the Staatsoper, are included among the prominent personages who have praised the young singer highly. Addie Funk is of the opinion that Thelma Spear "uses her voice, a clear and powerful soprano of great compass, very effectively and thereby gives the best testimony to her American teachers, especially Mme. Esperanza Garrigue."

The soprano also has sung with success in the United States, and the latter part of this season she again will be heard in her native country.

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CLEVELAND'S KEITH PALACE THEATER.

The Cleveland Civic Music Company has begun activities for the engagement of the Chicago Civic Opera Company which begins February 15. Local music lovers are delighted with the fact that this year's opera season will be celebrated within the luxurious halls of Keith's Palace Theater, the beauty of which makes it an ideal setting for what promises to be the most artistic and greatest social event there in years. Obviously, the great foyer with its masterpieces in oil, the rose and gold of its decorations, and the promenade between pillars of white marble, supplies a fitting background for operatic splendors. The seating capacity of the house is 3,300, and the acoustics have been pronounced perfect by musical authorities. Operas to be given in Cleveland include *La Tosca*, *Madame Butterfly*, *Martha*, *The Valkyries*, *Otello*, and *Lucia di Lammermoor*. Mary Garden will be the star of an extra matinee, singing the role of *Carmen*, and other visiting celebrities will be Rosa Raisa, Charles Hockett, Giovanni Rimini and many other distinguished songbirds. (J. C. Maugans photo.)



LEA EPSTEIN,

young violinist from the Argentine, who is enjoying new successes on her present tour of the East. Miss Epstein played in Buffalo on December 3.



TRYING THEIR SKILL

Riccardo Stracciari, baritone, and Tito Schipa, Chicago Opera tenor, displaying their prowess in a new role, with Harry Cahill as referee. This picture was taken during the Merola Opera season in Los Angeles.



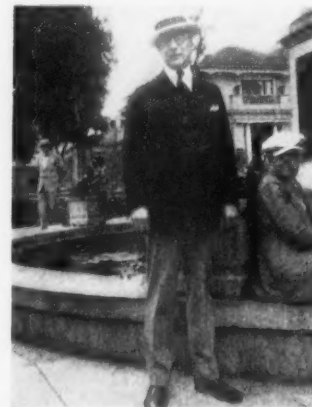
## A CONCERT FROM THE SKY.

A group of the singers and musicians at Croydon Airdrome, near London, who took part in the first concert ever broadcasted from an aeroplane. They are giving three cheers for the pilot after the flight. The names of the artists were published in a recent issue of the MUSICAL COURIER. (Central News photo.)



ALTON A. ADAMS,

bandmaster of the United States Navy, who led his own composition, *Virgin Islands March*, with the Goldman Concert Band on The Mall, Central Park, during the summer of 1924. Adams headed the Virgin Islands Navy Band that toured the Eastern States last summer.



EDGAR NELSON,

conductor of the Swedish Choral Club in Salt Lake City, Utah, where the club gave a concert on its recent tour of the Western States. He is pictured in the Mormon Tabernacle grounds in front of the Sea-gull Monument. Harry Carlson, accompanist of the organization, is in the background to the left.



GUY MAIER,

distinguished pianist, who in addition to being known as an individual soloist is also a member of the celebrated two-piano team of Guy Maier and Lee Pattison, is here pictured with William E. Chamberlain (right), of Berkeley, Cal.





JULIA CLAUSSEN,

who has been reengaged to sing Delilah in Samson and Delilah with the Philadelphia Civic Opera Company. In the accompanying picture Mmc. Claussen is seen as she appeared in a futuristic performance of Samson at the Stockholm Opera. Besides her appearances with the Metropolitan Opera Company this season, the mezzo-soprano will give numerous song recitals. She will be heard at Carnegie Hall, New York, on Friday evening, December 11.



ESTELLE GRAY-LHEVINNE,

violinist, who has filled over fifty dates since September, pictured while en route from Alaska.



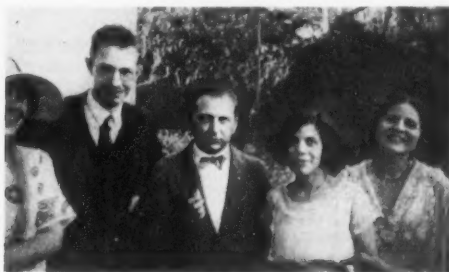
N. LINDSAY NORDEN,

who will direct the Reading Choral Society in a concert on December 17, when works will be given by Bach, Dvorak, Wagner and Saint-Saens. The soloists will be Margaret Northrup, soprano; Anna Harris, contralto; Wendell Hart, tenor, and Norman Jollif, bass, all of whom have been secured through Walter Anderson. (Kubey-Rembrandt photo.)



MADELEINE KELTIE,

a young American operatic soprano, who is winning success abroad. In Paris, where she has been living, she recently acted as bridesmaid at the wedding of the Princess Mdivani of Georgia to Charles Henry Huberick. With her in the photograph is Clifford R. Harmon, veteran aviator, her fiancé. (Wide World photo.)



ETHEL LEGINSKA AT HOLLYWOOD, CAL.

The above picture was taken this past summer while the pianist-conductor-composer was in the Far West. With her are (left to right) Mrs. Artie Mason Carter, Howard Hanson, Fritz Reiner, and, at her left, Cecil Arden.



MARCIA LEWIS,

American lyric soprano, who was chosen by the board of directors of the Lyric Male Chorus of Milwaukee as soloist on December 3 at Pabst Theater.



LUELLE MELIUS

snapped after a rehearsal at the Paris Grand Opera. Mme. Melius created quite a sensation recently at her debut with the Chicago Civic Opera. (Wide World Photo.)



KATHARINE M. ARNOLD,

normal teacher of the Dunning System of Improved Music Study, recently conducted a successful normal class at the Arnold School of Music, Tiffin, Ohio. Diplomas as teachers of the Dunning System have been granted recently to the following, shown in the accompanying photograph: (Left to right, upper row) Alice R. Hursh, Miss Arnold, Mildred Hoffert (lower row) Lucile Zeis Widmaier (Philadelphia, Pa.), Bernice Clay and Marie Shupp Hall (Lucyus, Ohio).



EMILY ROOSEVELT,

soprano, whose delightful voice, musicianship and charming personality has captivated New York audiences on numerous occasions. Miss Roosevelt also recently filled engagements in Boston, Washington, New Haven and other places in New Jersey, New York and New England with decided success.

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## ACROSS THE COUNTRY

**Allentown, Pa.**—This week saw the first meeting of the Allentown Musical Club at the home of Mrs. Nimson Eckert. After discussing plans for the coming season, a concert was given by Mrs. J. H. Truman, Mrs. J. C. Shumberger, Mrs. Harold Marks, Mrs. G. Edward Leh, Mrs. C. S. Leftwich and Mrs. Eckert.

Max Pollikoff, second artist in the course sponsored by Warren Acker, met with a cordial reception at his recital. Amy DeGroot has accepted the position of conductor of the Stroudsburg Woman's Chorus.

The High School Chorus is rehearsing *Il Trovatore*, under the direction of Warren Acker.

Maec Rhue and H. H. Hardenstine were the soloists at a special musical service at the Ashbury Church recently, under the direction of Charles Davis, organist and choir-master.

**Baltimore, Md.** (See letter on another page.)

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cleveland, Ohio.** (See letter on another page.)

**Columbia, Mo.**—The fourth of the recitals given by the faculty of the School of Fine Arts, University of Missouri, presented Emma Griesel, mezzo-soprano. This was Miss Griesel's first appearance in recital since joining the faculty this fall. The program Miss Griesel presented was enthusiastically received. Her singing gave evidence of a beautiful and expressive voice and she left a charming memory with her pleased audience. Her accompaniments were played by Alice E. Tuller of the piano department, to whom praise is due.

November 3, the last concert of the faculty series of the School of Fine Arts presented Alice E. Tuller, pianist. Miss Tuller is also a new member of the faculty of the School of Fine Arts this fall, this being her first appearance in recital. She made an excellent impression at her debut, proving herself a pianist of merit. A player of modesty and seriousness of purpose, her interpretations have charm, authority and genuine musical feeling. An appreciative audience applauded enthusiastically.

November 6, an informal recital was given by voice pupils of Margaret Green, head of the department of public school music at Christian College. Those taking part were June Brickell, Mildred Clark, Margaret Eccles, Margaret Crump, Lucille Fremont, Loretta Quisenberry, Dolores Warren, Eunice Youngberry, Thelma Mills and Lillian Shields.

November 8, Henry H. Loudenbach, director of the Conservatory of Music, Christian College, gave an organ recital at the Broadway Methodist Church. He was assisted by Helen Meyers, violinist; Tyra Green, soprano; Anna Froman, accompanist, and Franklin B. Launer, pianist, all of Christian College music faculty.

November 10, the University Quartet gave a program at the banquet given Sir Esme Howard. The quartet is composed of Leonard Stokes, Ben Symon, Lee Montgomery and William J. Abbott.

November 10, the University Band gave a short program at convocation, following the presentation by Sir Esme Howard of a stone from St. Paul's Cathedral, London, to the School of Journalism, University of Missouri. L. W.

**Erie, Pa.**—Ethel Leginska recently gave a recital of piano music at the Elks' Auditorium.

Georgia French Brevillier gave the first of a series of concerts at the Unitarian Church on October 22.

Amelita Galli-Curci appeared in concert at the Park Theater on October 28.

Following the concert by Paul Kochanski, November 4, E. A. Hagsener, concert manager, and Mrs. Haesener, entertained the artist and a few friends at Miss Adams'.

The choir of the Cathedral of St. Paul sang Spohr's Last Judgment, November 1, under the direction of Peter LeSueur, organist and choirmaster.

Albert Dowling, organist of Park Presbyterian Church, gave a program of organ numbers preceding the regular service on November 1.

November 8, Peter LeSueur gave the first of the fall series of organ recitals at St. Paul's Cathedral.

The Melodic Element in Music formed the basis of discussion at the meeting of the Tuesday Morning Music Study Club, held November 10, with Lois Berst in charge.

Piano pupils of Mrs. George Thomas gave a recital in the Wesleyville M. E. Church on November 12.

The November meeting of the music department of the Woman's Club was held at the club rooms on November 13. Mrs. Charles LeSueur gave a talk on Early English Music.

Two pupils from Charles LeSueur's Pittsburgh studio broadcasted Saturday night, November 14. Harold Morgan was the accompanist.

Mrs. A. G. Scheidenheim, chairman of the art department of the Woman's Club, announced the opening of the Gage exhibit of etchings, November 14, at the art gallery in the Public Library.

The Cardinal Trio, consisting of Mrs. Homer Potter, contralto; Myrtle Work Duffey, pianist, and Isabel Glass, reader, has started on its second season of activity. Last winter concerts were given in many nearby towns, and from present indications the season will be a busy one.

The first of the fall series of recitals was given at the Erie Conservatory of Music, October 31. The recital was followed by a Halloween party.

The senior students of the Conservatory appeared in concert, November 18, in the chapter house of St. Paul's Cathedral. All departments were represented in the program. G. M. S.

**Galesburg, Ill.**—Margaret Lawson Mulford of Knox Conservatory of Music, appeared in the first of a series of faculty recitals. Combining a wide and even range of voice and delivery with faultless enunciation, the singer made her recital a thoroughly enjoyable event. Harry Simpson was Miss Mulford's accompanist.

November 2, Elizabeth Carlson, artist pupil of Verna Day, head of the violin department of Knox Conservatory, presented an excellent program before the Woman's Club of Princeton, Ill. While Miss Carlson has excellent technique, a beautiful tone and plays with skill and fluency; the chief

charm of her work is found in the fine interpretative sense displayed. Harry Simpson played the accompaniments.

November 10, Louis Graveure presented the second number on the All Star Artists Course. The finest quality of a singer and artist was displayed by Mr. Graveure and his personality evidenced itself as an added charm to the evening's enjoyment.

November 16, a quartet—Mrs. E. R. Kennedy, Gertrude Main, George R. Hedge and H. H. Halladay—sang the song cycle, *The Golden Threshold*, by Liza Lehman, before the Galesburg Woman's Club. H. S.

**Greeley, Colo.**—The Greeley Philharmonic Orchestra, J. DeForest Cline, director, gave a program in the Sterling Theater, November 8, assisted by Colorado State Teachers College String Trio. V.

**Lewiston, Me.**—Recent music events have included a colonial musicale put on by the best musicians of Auburn-Lewiston, under the auspices of the Auburn Chamber of Commerce. E. S. Pitcher, supervisor of music in Auburn schools, and Lila Haskell, organist and singer, coached.

The Thalian Club of Auburn gave a series of concerts from the Redpath Bureau.

The Unity Male Quartet of Boston gave a well attended concert at Auburn Hall under the auspices of the Women's Literary Union. Especially good were the solos by Harold Tripp, tenor, and George Clark, basso. L. N. F.

**Los Angeles, Cal.** (See letter on another page.)

**Nashville, Tenn.** (See letter on another page.)

**Newark, N. J.**—Nicholas De Vone, baritone, artist of Belle Fisch Silverman, sang successfully to a large audience on November 5, following the season's first meeting of the Ladies' Temple Association. Mrs. Silverman accompanied him. He has a beautiful voice and sings well. S.

**New Castle, Pa.**—The Educational Art Society is looking forward to an extremely fine musical season. It announces an unparalleled music course, including such artists as Jeanette Vreeland, Hans Kindler, New York String Quartet with Elley Ney, Ethel Leginska and Richard Crooks. M.

**Oklahoma City, Okla.**—The program presented at the November meeting of the Ladies' Music Club was arranged by Mabel Holtschue.

The music department of Sorosis met Wednesday afternoon, in Sorosis-Club House. Lillian Snyder, of Kansas City, presented the program, with Mrs. J. M. Gayle, Mrs. A. B. Hunt, Mrs. E. D. Freeman and Mrs. F. R. Viereg.

Paul Whiteman with his orchestra was the attraction at the second of a series presented under the direction of Hyla Florence Long. They were greeted by an unusually large audience. The program was enthusiastically received and encore after encore demanded.

A feature of the November program presented before the MacDowell Club of Allied Arts, in Harding Memorial Hall, was a lecture recital by Lewis S. Salter, professor of piano and theory of music at the University of Oklahoma. At the close of the lecture, Mrs. Edward E. Cornelius rendered a group of MacDowell's songs, accompanied by Mrs. J. S. Frank. The program concluded with an interesting description of life at Peterboro, read by Enid Jackson Fulton. The description was written by Earl Sparling, winner of the club's scholarship at the Peterboro colony. C. M. C.

**Omaha, Neb.**—The Creighton University has under an important artist series this season, the first number in which was a collective offering of humor and music given by Will Rogers and The DeReszke Singers. The quartet sang extremely well and by reason of good voices, intelligence and the happy balance of their numbers gave a most satisfying performance.

Sandor Harmati, the new conductor of the Omaha Symphony Orchestra, arrived in the city and was officially presented to the orchestra on October 19.

Reinold Werrenrath sang before an audience of over 3,000 at the Municipal Auditorium, October 30, assisted by Herbert Carrick, pianist. The Parish Council of Trinity Cathedral provided the recital, which was received with every evidence of delight.

Rudolph Seidl is forming an organization to be known as the Junior Symphony Orchestra, whose purpose it will be to foster familiarity with orchestral music among the younger players in the community. The local Clef Club has lent its name and influence to the undertaking.

Louise Shadduck Zehriske gave the first of the season's organ recitals at the First Presbyterian Church, November 1. She was assisted by Adelyn Wood Abney, pianist.

Martin W. Bush, organist at the First Central Congregational Church, gave a recital there, assisted by Fred G. Ellis, baritone, and Henry G. Cox, violinist. J. P. D.

**Pittsburgh, Pa.**—On November 19, Mrs. James Martin presented Anne Woestchoff, contralto, and George Kirk, baritone, with Irene Jones as accompanist, in a song recital. This recital made a great impression. It was a success in every way, showing beautiful voices and artistic work. M.

**San Antonio, Tex.** (See letter on another page.)

**San Francisco, Cal.** (See letter on another page.)

**Sylacauga, Ala.**—The local Music Study Club sponsored a brilliant recital on November 17, given by Dwight Anderson, pianist, and Charlotte Jameson, soprano, in the City Auditorium. V.

**San Jose, Cal.**—Earl Towner played the organ prelude at the Calvary Church on November 1 and was particularly deserving of praise. Miles A. Dressell played a group of violin solos in the same service. T.

**Troy, N. Y.**—Under the efficient direction of Edith Smith, an interpretive recital of *The Echo*, Frank Patterson's new opera, was given in the auditorium of the Art and Historical Society Building for the Monday Musical Club of Albany. Mrs. J. Malcolm Angus gave an excellent interpretation of the role of Acantha and J. R. Simmons sang the part of Theudas splendidly. George Elwell was the accompanist. Mrs. Smith gave a talk preceding the recital, adding delightful clarity to her explanations by illustrating various portions of the opera on the piano. S.

## Gunster's Continued Success on Texas Tour

Frederick Gunster, tenor, appearing on the Artist Course of Howard Payne College, Brownwood, Tex., on November 2, delighted a large audience with his splendid voice and scholarly rendition of a program carefully arranged to satisfy the musically discriminating among his hearers as well as appealing to the general public.



## PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Philadelphia Orchestra celebrated its twenty-fifth anniversary, November 13 and 14, by presenting the duplicate of the program given at its first performance, November 16, 1900. It was indeed a gala night. Conductor and orchestra were in the best possible spirits and played with even greater finesse than usual (and that means much), while the audience was tremendously enthusiastic. After the intermission, Dr. Stokowski announced that the orchestra and audience were greatly favored by the presence of the eminent artist, Paderewski. The pianist rose from his place in Edward Bok's box and bowed graciously in acknowledgment of the prolonged applause.

Thaddeus Rich was asked to conduct the first number of the program, overture *In the Spring*, by Goldmark, as a mark of appreciation of his long and faithful service in the orchestra. Dr. Rich led with life and vigor and was enthusiastically applauded. Following this number came the ever beautiful fifth symphony of Beethoven, played with all the attention to details of tone and shading which characterizes Dr. Stokowski's readings and the orchestra's performances. Ossip Gabrilowitsch, who was the soloist in 1900, was again present, and played the Tchaikovsky concerto in B flat minor. His playing is always a delight and this performance was superb. He was recalled seven or eight times, finally saying a few words of appreciation of the splendid work done by the orchestra under his friend and colleague, Leopold Stokowski. Weber's *Invitation à la Valse* was also greatly enjoyed and Wagner's *Entrance of the Gods into Valhalla* closed an excellent performance.

## NEW YORK SYMPHONY

The New York Symphony Orchestra, under the direction of Walter Damrosch, opened its series of concerts here on November 12, in the Academy of Music. The program included a novelty, *Memories of My Childhood*, by Charles Martin Loeffler (distinctly Russian atmosphere); the fourth symphony of Brahms; the scherzo from Debussy's string quartet and the *Entrance of the Little Fauns* from a *Pierre* ballet. The soloist of the evening was Richard Crooks, who displayed his fine tenor voice to great advantage in three numbers, *Sound An Alarm*, by Handel, an aria from Bizet's *Pearl Fishers* and *Amor tie vielo* from *Fedora*.

## THE DAYTON WESTMINSTER CHOIR

The Dayton Westminster Choir gave its first concert in Philadelphia at the Metropolitan Opera House, November 16, before a good sized and enthusiastic audience. This unique organization is touring the east in the interests of better music in the churches. It is composed of sixty men and women who sing a cappella, entirely from memory, and with a beautiful spirit. Their leader, John Finley Williamson, is a remarkable man who inspires willingness to take infinite pains. The result is splendid in the perfection of tone quality, precision of attacks and releases and the amazing clearness of enunciation. Encores were given after each group. The quietness of the audience during each number was an eloquent tribute to the artistry of the choir.

## MONDAY MORNING MUSICALS

The first of this season's Monday Morning Musicals was held November 16, in the Bellevue-Stratford. Although Elisabeth Rethberg was to have been the soloist, illness prevented her appearance. At the last minute, Nina Morgana, coloratura soprano, also of the Metropolitan Opera Company, was called to take her place. Miss Morgana gave a delightful program with finished interpretation and easy mastery of the coloratura's runs and trills. She was gracious as to encores and the audience was very appreciative. Kathryn Kern provided the excellent accompaniments.

## THE MATINEE MUSICAL CLUB

The Matinee Musical Club held its first regular program of the season in the Bellevue-Stratford, November 17. The guest artist of the afternoon was Theo Karle, American tenor, who sang delightfully and gave several charming encores. The two other features of the program were the presentation of the Federation prize trio by Louis Victor Saar (performed well by Agnes Chune Quinlan, pianist; Florence Haenle, violinist, and Effie Irene Hubbard, cellist), and the Federation prize cantata, *The Lady of Shalott*, by Charles Bennett (performed by the Matinee Musical Club Chorus under the direction of Helen Pulaski Innes, and assisted by Nelson Eddy, baritone; Lodo Goforth, soprano; Dorothy Johnstone Baseler, harpist; Effie Irene Hubbard, cellist; Florence Haenle, violinist, and Helen Boothroyd Buckley, pianist). The work of chorus and soloists was excellent throughout. Following the program, the composers and soloists, received with the president at a tea.

## HILDEGARD DONALDSON IN RECITAL

A remarkably fine violin recital was given at the Foyer of the Academy of Music on November 12 by Hildegard Donaldson. Her program included *Chaconne* by Vivaldi, *Poem op. 25* by Chausson, the concerto in A by Saint-Saëns, and *Introduction and Rondo Capriccioso op. 28* by Saint-Saëns. Her tone is rich and powerful, or sweet and delicate as the music demands; her rhythm excellent and her interpretation masterly. It was altogether an impressive performance and left a desire for a further hearing soon. The accompanist was Ralph Linsley. M. M. C.

## Pilzer to Conduct at Benefit Concert

Under the auspices and for the benefit of the Home of the Daughters of Jacob, an unusually attractive musical evening has been arranged for December 13 at the Mecca Auditorium. In view of the fact that the concert has been planned for purely philanthropic purposes it promises to be one of the most brilliant affairs for those interested in humanitarian and welfare work.

The soloist of the evening will be Leon Rothier, basso of the Metropolitan Opera. The orchestra, consisting of members of the New York Philharmonic, will be under the leadership of Maximilian Pilzer, well known as a violin soloist and teacher. Those who had the opportunity of attending the symphony concerts at the Mall in Central Park and other city parks during the last two seasons will recall his skill in conducting. The concert will be under the direction of Max S. Brown.



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## CHICAGO OPERA

LA TRAVIATA, NOVEMBER 28

The Auditorium was packed from pit to dome by opera-goers and others who had been informed through the press of the sensational success scored by Mme. Melius at her debut here. Many who had heard her as Gilda in Rigoletto and many who had missed that event were on hand to greet her as Violetta in Traviata. The role of Violetta, though often sung by coloratura sopranos, belongs to a lyric soprano, and yet Mme. Melius found in the part many opportunities to justify the choice of the management in casting her for her second appearance here in the role of the consumptive girl whose short life of pleasure and sorrow was well occupied. Besides winning her audience through the sheer virtue of her voice, Mme. Melius proved also that she is an actress of first order. Although perhaps she overacted somewhat in the first act (dancing around like a soubrette) this was probably due to nervousness. It was not, however, reflected in her singing, as she rendered Ah Fors e lui as it has not been done in many a moon and at the conclusion of the difficult aria the audience broke into tempestuous plaudits, which again moved its recipient to the point of tears. From then on she acted superbly, her portrayal being most sympathetic. Gorgeously gowned, she looked regal to the eye in each episode. As an actress she reached her pinnacle, naturally, in the last act. She did not overact the death scene. It was a beautiful exhibition of spontaneous acting and she portrayed the last moments of poor Violetta so well that her physical pain seemed so genuine that many a handkerchief was noticed. Mme. Melius has already made a big name for herself in the operatic realm of this country and it can be stated that the Chicago Civic Opera management recognizes in her not only a big trump from the artistic side, but also one of the few singers of the company with box-office value, and other appearances have been arranged for this season. This is remarkable inasmuch as it had been said that the schedule of performances had already been arranged. No doubt Chicago opera-lovers will hear Mme. Melius as Lucia di Lammermoor in the opera of that name and as Rosina in The Barber of Seville. Congratulations for this wise decision.

The supporting cast was a good one. It included, in the leading parts, Antonio Cortis as young Germont and Robert Steele as the father. Moranzoni conducted in a manner entirely to the satisfaction of the singers and that of the connoisseurs.

MADAME BUTTERFLY, NOVEMBER 29 (MATINEE)

Rosa Raisa, who last summer had essayed for the first time in her career the role of Cio-Cio-San in Puccini's Butterfly at Ravinia, sang the same role for the first time at the Auditorium to commemorate the first anniversary of the death of the great Italian composer. Raisa finds in the role of Butterfly one of the best vehicles to display her gorgeous voice and her ability as an actress. In the first act her voice had the childish quality of a girl fifteen years old and her acting was also that of a girl in her early teens. In the second act, though not much older, the voice had the dramatic accent of a woman who had suffered much, who had hoped against hope and whose heart had often been heavy. To single out her remarkable singing of One Fine Day would be a mistake, for though she sang the aria superbly, she did such fine work throughout the opera that every one of her tones might be singled out for its beauty. As already said, it was not only through her beautiful singing that Raisa again rode to fame as Butterfly, but also through her sympathetic portrayal. She had the audience with her throughout the afternoon and her success had every earmark of a triumph. It may also be permissible to mention here the fact that her various kimonos were magnificent—real pieces of art from a Japanese designer.

Charles Hackett was Pinkerton. He wore the uniform of an American naval officer with distinction and his song was agreeable to the ear. In splendid fettle, he sang throughout the afternoon with his wonted artistry and shared in great measure in the success of the performance. Giacomo Rimini was an uncommonly good looking and aristocratic American Consul and he sang the music written for the part with suavity of tone. Polacco was at the conductor's stand and gave a fine reading of the Puccini score.

HERODIAD, NOVEMBER 30

The revival of Massenet's Herodiade was a timely one, as the opera had not been heard here in several years and seldom to better advantage than on this occasion. Cyrena Van Gordon, the Juno of the operatic stage, was Herodiade, and as sumptuous as she was to the naked eye equally ravishing were her tones to the ear. Edith Mason was entrusted with the difficult role of Salome. The part, by the way, was not written for a lyric but for a dramatic soprano. At least, the aunt of the writer, Fides Devries, who created the part, was listed as a dramatic soprano. Mason, who sings Gilda in Rigoletto and Mimi in Boheme, has a very big voice—unusual for a lyric soprano, but not quite round enough for such a heavy role as Salome. A splendid artist, she came out of the ordeal well, as she brought to her assistance all her vocal ability and she scored heavily with her listeners.

Richard Bonelli again revealed his beautiful voice as Herod and made quite a big success through his singing of the baritone aria, Vision Fugitive. Edouard Cotreuil, who has done uncommonly good work since the beginning of the season, found the part of the old astrologer to his liking. He sang throughout the opera with nobility of tone and proved anew that his low tones are as voluminous as his high notes; his own scene was one of the big moments in the opera and he was the recipient of several big demonstrations at its conclusion. The balance of the lengthy cast was in every respect meritorious. The performance had evidently been well prepared and every one is to be congratulated for the fine results. The ballet was interesting, even though one might ask Mr. Pavley why he came dressed in the garb of a half-breed Indian carrying a bow and arrow. Jews and Romans did not carry that weapon, though in those days the bow and arrow was known to Persians and Egyptians, but Indians were not known.

SAMSON AND DELILAH, DECEMBER 1

Samson was repeated with a new Delilah, Marguerite D'Alvarez, appearing for the first time this season in the garb of the seductive Biblical courtesan, whose hobnobbing of

Samson's long tresses caused much misery among the Jewish people.

TOSCA, DECEMBER 2

There are times when one is really happy to be a music reviewer and when listening to an opera is not a duty but a pleasure. This does not happen so very often yet, that was the case when Tosca was repeated with a cast that may be described as a star one, as each principal rose to great vocal and histrionic heights. Rosa Raisa was the Tosca and though she has often been heard in the same role in years gone by, it is doubtful if she has ever presented it as admirably as on this occasion. She seemed as though inspired and this is well understandable as she had two worthy foils in Charles Hackett as Cavaradossi and George Baklanoff, who made his reentry as Scarpia. Raisa's Tosca is a creation all her own. Though naturally she must follow the beaten path when action so demands, she takes advantage of her own imagination to add here and there new ideas that were well worth noticing. As ever, her Tosca is not a mild one, but a fiery woman—a "Scarlet Woman," even though she dressed it in the second act in the purity color of a lily. Gorgeous were her gowns, gorgeous her voice and gorgeous her acting. Thus by stating that she scored one-hundred per cent will explain the sensation she created.

George Baklanoff has long been recognized as one of the most resourceful operatic baritones on the stage and his Scarpia one of his very best studies.

Charles Hackett revealed anew his silvery voice as Cavaradossi and he was applauded to the echo throughout the evening. Hackett has been heard several times since the beginning of the season, but he really came into his own at the performance under review. As Cavaradossi he surpassed his previous efforts and shared equally with Raisa and Baklanoff in the honors of the night.

It would be an unpardonable error not to mention again the Sacristan of Vittorio Trevisan. The part is small, to be sure, but Trevisan has made of it a masterpiece that will live in the memory of this generation as long as Tosca is presented. The other smaller roles were capably taken. Thus, the performance, as far as the stage was concerned, was excellent in every respect.

Roberto Moranzoni was at the conductor's stand, from where he directed another performance entirely to his credit. Moranzoni, who last season had created but a mild impression in this city, has this year come into his own. He directs with great enthusiasm, vigor, and, what is more pleasurable, he knows how to modulate the orchestra so that at no time is the voice of the singer covered. To play loudly with such a brilliant instrument as the Chicago Civic Opera Orchestra is no trick. What is more difficult is to permit the singers to be heard even in fortissimo passages. This Moranzoni has learned, as he is a student who benefits by criticism and even invites it. Thus, he has been told of the wonderful acoustics of the Auditorium for his own benefit and that of the listeners. His reading of Tosca was that of a cultured musician, a poet and a splendid interpreter of the Puccini score.

DIE WALKURE, DECEMBER 3

The first Wagnerian opera of the season was the presentation of Die Walkure, given with a splendid, even if not a stellar cast. It has been said that the management of the Chicago Civic Opera does not believe in the star system and, as often as possible, the cast is made up of singers of equal quality which makes for fine ensemble performances, if not performances that will linger long in the memory as those given in the days of the giants during the Abbey and Grau regime and not so long ago during the Dippel and Campanini directorates.

The vocal honors of the evening were won by Cyrena Van Gordon, a beautiful Brunnhilde; Olga Forrai, the Sieglinde; Augusta Lenska, the Fricka; Alexander Kipnis, a well voiced Wotan, and Edouard Cotreuil, who did a great deal with the part of Hunding, which he not only sang with great beauty of tone, but sang German that was most understandable. Polacco gave the beautiful score an interesting reading.

RENE DEVRIES.

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## BOSTON

## KORGUEFF JOINS BOSTON CONSERVATORY

Boston.—The announcement of the engagement of Prof. Serge Korgueff by the Boston Conservatory of Music will be of extraordinary interest to violin students throughout this country. He studied first at Kronstadt, Russia, his native town, and later at the St. Petersburg Conservatory under Leopold Auer. He was concertmaster of the Russian Musical Society, conducted by Auer, and was selected by competition as concertmaster of the Czar's Imperial Orchestra. He has played under Rubinstein, Richard Strauss, Nikisch and Tschakowsky, and in ensemble with Rubinstein, Paderewski, Auer, Sarasate, Davidoff and Casals. Glazounoff has said that he considers Prof. Korgueff the greatest living influence for the development of Russian chamber music. Many of his pupils hold prominent positions throughout the world; among these are Moldavay of the Flonzaley Quartet; Mischakoff, concertmaster of the New York Symphony Orchestra; Gorner, assistant concertmaster of the Detroit Symphony Orchestra; Spielberg, of the Cleveland Orchestra; Zimbalist and Jacob Seide. When Auer left the Petrograd Conservatory, Prof. Korgueff was appointed his successor as head of the violin department.

His coming to the Boston Conservatory opens the opportunity for all aspiring violinists to receive the benefit of his great teaching and inspiring personality. He offers a free scholarship to the most promising contestant in a competition which will be held at the Conservatory in December. His coming to this city is clearly a great boon to violin students and the musical life of Boston and the United States. Director Jacchia is to be congratulated on having arranged with Prof. Korgueff to teach at the Boston Conservatory.

This year's enrollment at the Boston Conservatory, by the way, is larger than ever. The engagement of Maestro Vita of Milan, and the return of Mme Ester Ferrabini from Italy to resume her teaching in the same department, has attracted numerous singers. Obviously, Mr. Jacchia is sparing no effort or expense to maintain a faculty which invites comparison with any in the country.

## BOSTON SYMPHONY CONCERTS

Those who contend that in his ninth symphony Beethoven reached the climax of his career would have found ample supporting evidence at Symphony Hall November 22, when Serge Koussevitzky led the Boston Symphony Orchestra in his celebrated and debated version of that work. The orchestra had the assistance of the Harvard Glee Club, the Radcliffe Choral Society and these soloists: Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. Beethoven's overture to Egmont preceded the symphony. The hall was filled to capacity—indeed, the performance was repeated to another capacity audience the next evening.

In his reading of the choral symphony Mr. Koussevitzky did not set out deliberately to smash precedent and ignore tradition—any more than in his interpretations of other classics. It seemed rather that he felt the work deeply and that his sole motive was to recreate this masterpiece of the greatest symphonist in a manner sincerely desiring to disclose its enduring worth. The mystery and groping of the first movement, the rhythmic force of the scherzo, the poignant beauty of the adagio, the exalted triumph of the irresistible finale—all were brought out by the magnetic Russian leader, revealing and vitalizing the beauty and power of this symphony as no conductor has done within memory. Indeed, Philip Hale declared in the Boston Herald that the performance was "the most engrossing, the most eloquent of all performances of the work that we have heard in this country and in Europe during the last forty years." Mr. Hale is not given to the use of superlatives. In other words, "Praise for Sir Hubert is praise indeed." Nor were the other critics less enthusiastic.

A word of commendation is due all concerned. The orchestra has now recovered its former glory as a company of virtuosos, as euphonious and plastic as of yore, responsive at all times to the desire of their leader. The singers from Harvard and Radcliffe, also the soloists, performed the exacting parts allotted to them with credit. Trained by G. Wallace Woodworth and rehearsed by Mr. Koussevitzky, the chorus sang not only with technical finish, but also with a spirit that contributed materially to the success of the performance. The solo singers performed their ungrateful portion with noteworthy skill. At the conclusion of the work the audience recalled Mr. Koussevitzky and the principals again and again.

## DOROTHY DIAMOND AND JEAN BEDETTI

Dorothy Diamond, soprano, gave a recital, November 15, at Symphony Hall. Mme. Diamond showed dramatic understanding, a voice of agreeable quality and good diction in a program that included the familiar air, *Depuis le Jour*, from Louise, and songs by German, Russian, Italian, French and American composers. A friendly audience gave her a warm reception. The singer was assisted by the ever admirable Jean Bedetti, first cellist of the Boston Symphony Orchestra, who gave a highly pleasurable exhibition of his abilities in pieces by Italian, German and French composers. Paul Bregor was a helpful accompanist for Mme. Diamond. Arthur Fiedler provided tasteful and musically accompaniments for Mr. Bedetti. Mme. Diamond and Mr. Bedetti added extra numbers at the insistence of the audience.

## ONEGIN SINGS

Sigrid Onegin, contralto, gave a recital November 9 at Symphony Hall, for the benefit of the South End Music School. Operatic airs from Meyerbeer and Donizetti, three Schubert lieder, Scottish and Swedish folk songs, and pieces by La Forge, Brewer and O'Hara filled her program. Mme. Onegin was in excellent voice, which means that the sheer beauty of her tones was enough to give rare pleasure to her listeners. There were many encores. Franz Dorfmueller was a splendid accompanist.

## BOSTON-CHICAGO OPERA SEASON REPERTORY

Announcement is made by the Boston-Chicago Opera Association to the effect that only \$7,000 is lacking to complete the guarantee fund of \$150,000 that will bring the Chicago Civic Opera Company to Boston for a fortnight this winter. The repertory lists a number of interesting items, while the roster will include all the principal singers. Giordano's

Andrea Chenier will open the season Monday evening, January 25, at the Boston Opera House. The operas for the rest of the fortnight are as follows: January 26, *The Valkyrie* (in German); 27, matinee, *Carmen*; 27, evening, *La Traviata*; 28, *Rosenkavalier* (in German); 29, *Thais*; 30, matinee, *Marriage of Figaro* (in Italian); 30, evening, *Masked Ball* (in Italian); February 1, *Falstaff*; 2, *Pellias et Melisande*; 3, matinee, *Lohengrin*; 3, evening, *Herodiade* (Massenet); 4, *Manon Lescaut* (Puccini); 5, *Resurrection* (Alfano); 6, matinee, *Samson and Delilah*; 6, evening, *Il Trovatore*.

## ELENA BARBERI WINS FAVOR

Elena Barberi gave a recital here November 5, in Jordan Hall. Her program included pieces by Bach, Rameau, Scarlatti, Beethoven, Chopin, Casella, Rota, Perry, Martucci, Pich-Mangiagalli, Chadwick and Liszt. In her playing of these numbers Miss Barberi gave abundant evidence of a truly musical nature. But it needs to be properly directed to be effective. Not only her enthusiasm demands control; her mechanism does not always function smoothly. Moreover, Miss Barberi would gain in repose if her body were quieter while she played. Be all that as it may, this young artist has much in her favor—a technique that is generally sound, infectious, emotional ardor, and a charming stage presence. She was well received by an appreciative audience.

## ELMAN PLAYS

Mischa Elman gave a recital November 1, in Symphony Hall. Competently assisted by Joseph Bonime, pianist, Mr. Elman gave a musicianly demonstration of his familiar powers in a program consisting of a Handel sonata, a partita of Bach, Saint-Saens' concerto in A major and various displayed numbers—heavy fare after a Sunday dinner.

## CHARLES NAEGELE WELL RECEIVED

Charles Naegele, pianist, was heard in recital November 12, in Jordan Hall. He presented music from Scarlatti, Gluck, Weber, Chopin, Ravel, Satie, Debussy, Milhaud and Liszt. Although a passion for speed mars the clarity of his playing from time to time, Mr. Naegele offered ample evidence that he is an artist of considerable promise. His technique is fluent, he has already achieved a notable command of shading, his tone is of good quality. Mr. Naegele has power when necessary, and his interpretations are stamped by musical taste. A large audience applauded him vigorously.

## JANE LELAND CLARKE RECITAL

A program of songs by Jane Leland Clarke, Boston composer, was given November 7, at the Hotel Vendome. Those participating in the concert were Yvonne Des Rosiers, soprano; Joseph Ecker, baritone, and Alessandro Niccoli, violinist.

## N. E. CONSERVATORY NOTES

Further enrichment of the library of the New England Conservatory of Music occurred recently when a large collection of music and musical literature was received from Mrs. Richard Henry Dana of Cambridge. In this are included many early works by present and former members of the Conservatory faculty, of whose trustees Mr. Dana was for some years president: songs and instrumental music by New England composers; the scores of light operas and other pieces presented by the musical organizations of Harvard University; standard pianoforte and vocal music collected in the past half century by members of the Dana and Longfellow families. Coming closely upon the accession of the Charles C. Perkins collection this very considerably enhances the importance of the Conservatory library as one including not only the usual reference books useful to students but many treasures of artistic and historic consequence.

## DAI BUELL RETURNS FROM EUROPE

Dai Buell, pianist, returned from Europe November 15 on the S.S. Franconia. During her stay abroad she gave concerts in Paris and London. Her last Paris concert was given in the Salle Erard, her program on that occasion comprising a group of pieces from Bach, Beethoven's Variations on "Nel cer piu nen mi sente," the B minor sonata of Liszt, numbers by Scriabin, MacDowell and Paderewski, and pieces in manuscript by Vuillemin, Aubert and Le Flem. Miss Buell will be heard in concerts in various American cities during the current season.

J. C.

## Friedberg's Master Classes Arouse Interest

Carl Friedberg's master classes in Baden-Baden have aroused widespread attention. Last summer he had thirty pupils from various parts of the world, many of them unusually talented. There were regular recitals at which the students gathered to play to each other and to invited guests. According to one of the *MUSICAL COURIER*'s representatives, who was privileged to be present on one of these occasions, he heard Mozart, Chopin and Liszt played as one does not always hear them played on the platforms of the capitals. He mentioned especially a youthful gentleman, Alvin Goodman, of New York, who played a series of pieces of his own composition that left no more doubt as to his creative talent than his accomplishments as a pianist. Mr. Friedberg is now in America concertizing and teaching at the Institute of Musical Art, but he will return to Baden-Baden next summer, and already a number of pianists have enrolled for the master classes which he will again conduct there.

## Modelevska Scores Success

An enthusiastic audience attended the musicale given on November 29, at the studio of Albert Buchman at 15 West 67th Street, by Miss Modelevska, young Russian pianist. Charming delicacy and a true sense of melody and rhythm marked Miss Modelevska's performance. Yet sonorous volume was equally in evidence. Mrs. Howard Jandorff, an ardent music lover, directed the concert. An exceptionally brilliant career is predicted for Miss Modelevska, who has been in this country only three years.

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## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—With splendid tone, unflinching accuracy of intonation and technical dexterity, Felix Salmond, the English cellist, played a beautiful program, under the direction of the Elwyn Concert Bureau, in the Civic Auditorium, on November 12. The program as well as its delivery was exquisite, showing the artist's many sterling qualities and his thorough comprehension of the music. Mr. Salmond was assisted by that excellent pianist, Charles Hart.

A large audience heard the second "pop" concert of the season, which took place in the Curran Theater, November 15. The program which Mr. Hertz arranged consisted of the Overture to *Fra Diavolo* (Auber), Saint Paul's suite for strings (Gustav Holst), ballet suite from *Sylvia* (Delibes), *Rommanian Rhapsody*, No. 1 (Enesco); Prize Song from *Die Meistersinger* (Wagner); Two Hungarian Dances (Brahms); overture to *William Tell* (Rossini). The various numbers, under Mr. Hertz' energetic leadership, were played by the technically skilled orchestra with opulence and splendor of tone and careful consideration for dynamic contrasts.

Hulda Lashanska scored a genuine success at her first San Francisco recital. As the second attraction of the Elwyn Artists Series, Mme. Lashanska sang to one of the largest audiences at a song recital this season. In addition to youth and an engaging stage presence, this artist is endowed with a voice of natural beauty, which she handles with facility and uses with musical discrimination. Her legato singing especially was admirable.

That Elfrim Zimbalist is a favorite with local audiences was evidenced by the warmth of the reception accorded him when he appeared as soloist with the San Francisco Symphony Orchestra under Alfred Hertz. The occasion of Mr. Zimbalist's appearance with the orchestra marked the first of a series of "popular" concerts which is being sponsored by our Municipal Government and this event attracted to the Civic Auditorium, November 17, the usual capacity audience of about 10,000 music lovers. Mr. Zimbalist played the Beethoven Concerto, wherein he combined his splendid technique with a tone of crystalline beauty and sweetness. The orchestral offerings were Tchaikovsky's suite No. 3 and Schelling's *A Victory Ball*. Both were excellently played.

The San Francisco Symphony Orchestra, in its present state, is a perfect exemplification of what constitutes a first class symphony orchestra. Only now does it demonstrate the effects of Alfred Hertz' ten consecutive years of training and as a consequence the organization is reaping therefrom unusual artistic results. At the third pair of concerts, given on the afternoons of November 20 and 22, in the Curran Theater, Mr. Hertz offered as the opening number, Dvorak's *In der Natur*, which was played with that skill, authority and appreciation which only experienced and expert players are able to exhibit. This was followed by Elgar's *Enigma Variations*, op. 36, heard at these concerts for the first time. Again the orchestra impressed its listeners with its elasticity, surety and increased beauty of tone. However, it was in the final number, Brahms' symphony No. 1, C minor, that Mr. Hertz seemed in his happiest mood. He gave this score one of his analytical readings for which he possesses a special talent. His presentation from start to finish was remarkable. At the conclusion of the concert Mr. Hertz and his musicians were greeted by prolonged applause.

The University of Fine Arts Society, of which Sela C. Geddes is the presiding officer, presented Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, in a delightful program during this past week. Miss Arden featured as her principal offerings folksongs of various nations. She is an artist with an unusually lovely voice and a woman with a striking personality. Miss Arden certainly made an impression upon the members of the society and their guests.

Lina Palughi's most recent recital in Scottish Rite Hall, prior to her departure for Italy, where she is to continue her musical education, was a decided triumph for the eighteen-year-old coloratura soprano. Miss Palughi, for the past three years, has been a pupil of Domenico Brescia, whose compositions have earned for him an enviable reputation not only in California but throughout the music centers of this country and abroad. Judging from the way Miss Palughi sings, Mr. Brescia is equally proficient as a vocal teacher as he is a composer.

Under the auspices of Sherman, Clay & Company, a complimentary concert was given in Scottish Rite Hall by the American pianist, Eleanor Shaw, assisted by Juanita Tennyson, lyric soprano, and the Steinway Duo-Art piano.

Leota Rhoads, lyric soprano, assisted by Belle Jacobs

Lewis, contralto, and Gladys Boys, accompanist, gave a song recital. Both vocalists are pupils of Isabelle Marks.

Emma Mirovitch, contralto, formerly a member of the Russian Grand Opera Company, has located in San Francisco. Mme. Mirovitch is the sister of Alfred Mirovitch, pianist, also in this city at the present time conducting a masterclass.

Alfred Hollins, England's blind organist, gave a free recital at the Civic Auditorium, under the auspices of the Auditorium Committee of the board of supervisors of San Francisco, of which J. Emmet Hayden is the chairman.

The Arrillaga Musical College presented in recital Frances Dwight Woodbridge, soprano, and Sterling Fogelberg, pianist. This was the fifth recital of this season by faculty members of the institution.

Ray C. B. Brown, music editor of the San Francisco Chronicle, has resigned to become managing editor of a New York publication.

Marion Ramon Wilson, California contralto, sang recently at the Jack London Festival of the League of American Pen Women. Miss Wilson was received with appreciation.

Mr. and Mrs. Domenico Brescia and Mr. and Mrs. Ettore Patrizi presented Lena Palughi at an informal musicale in Chickering Hall, October 29.

The Mansfield Club announced two lecture recitals in the Fairmont Hotel. The first took place on November 4.

Frances Dwight Woodbridge resented her pupil, Lina Susulich, soprano, assisted by Walter Frank Wenzel, accompanist and pianist, in a studio recital. Miss Susulich sang in a commendable manner.

Lillian Hoffmeyer-Heyer, Danish soprano, apart from teaching, is filling numerous concert engagements.

A recital was given by pupils of the Musical Arts Institute. The San Francisco Musical Club held its first meeting for the month on November 5. Artist members participating were Mrs. Harold K. Baxter, violinist, with Mrs. Frederick Crowe at the piano; Harriette Murton and Mrs. Arnold Waybur, vocalists; Zylpha Allen, pianist, and Mrs. Cecil Hollis Stone, accompanist.

Rose Florence, whose lovely mezzo soprano voice has impressed the many audiences before whom she has appeared, gave a musicale and tea at the Fairmont Hotel to about 175 guests. Not only did Mme. Florence, accompanied by Margo Hughes, render an interesting program in artistic fashion, but several of her gifted pupils also contributed.

Leonore Keithly, Reva Thomas Ker, Ira D. Morgan, Florence Sanderson and Martha Jalava, talented young singers from the Rose Florence Bel Canto Studios, are making frequent public appearances.

On November 7, the Adilian Club of the Conservatory of Music presented Cox and Box or The Long-Lost Brothers, under the direction of Rena Lazelle, head of the vocal department.

Ida G. Scott's Fortnightly at the Hotel St. Francis are now in full swing. During this month, Jeanne De Mare, lecturer, assisted at the piano by Marion De Guerre Steward, has been giving interesting discourses on modern composers and their work.

C. H. A.

## SAN DIEGO, CAL.

SAN DIEGO, CAL.—The opening concert of the Philharmonic series was a tremendous success, and local press and public were loud in praise of Mr. Rothwell's choice of program. The orchestra was in fine fettle and played with much verve. Mr. Rothwell's new arrangement of the instruments was of interest, with the cellos to the right of the conductor and the violas back. A full house applauded the conductor and his splendid organization to the echo.

Elena Gerhardt gave Amphion members an example of singing in its highest form at her concert for the club in the Spreckels Theater.

Dr. Humphrey J. Stewart has completed a Requiem Mass, the most ambitious work of this character that he has written so far.

Lena Frazee, soprano, and Alberta Jones, eurythmic dancer, presented a program at the Thearle Music Rooms recently, and elicited favorable comment.

E. B.

## PORTLAND, ORE.

PORTLAND, ORE.—Efrim Zimbalist, under the direction of Steers and Coman, appeared in recital in the Public Auditorium on November 5, accompanied by Emanuel Bay. Mr. Zimbalist played his own sonata in G minor, which was received with marked favor. In fine fettle, the violinist soared to lofty heights.

Hulda Lashanska, at her song recital, November 11, in the Public Auditorium, brought great delight to a large

audience. Despite the long program, she was compelled to sing a number of encores before her auditors would leave. This was the third concert in the Elwyn Artist Series. Grace Marshall was the accompanist.

The Monday Musical Club Chorus, Genevieve Baum Gaskins, director, has resumed rehearsals.

J. R. O.

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The Philharmonic Orchestra, under the baton of Walter Henry Rothwell, presented the second "Pop" concert of the season at the Philharmonic Auditorium, November 15. The program opened with the Cathedral March from *Lohengrin* in which conductor and orchestra were at their best. Following came Massenet's *Scene Hongroise*. In the concerto for the harp and flute, by Mozart, Andrew Maquarre, flutist, and Alfred Kastner, harpist, added to their laurels. These two excellent artists are members of the orchestra. Then came the Scherzo from Mendelssohn's *Mid-summer Night's Dream*, a novelty by Moussorgsky, the Introduction to *Tristan and Isolde*, with the English horn solo beautifully played by O. W. Hoffman, and the introduction to act three of *Lohengrin*.

The third symphony pair of concerts were given at the Philharmonic Auditorium, November 20 and 21. The soloist was Hulda Lashanska, whose beautiful voice was displayed in an aria from Mozart's *Magic Flute* and Charpentier's *Louise*. Brahms' symphony No. 3 in F major, op. 90, was the first offering of the orchestra, in which the beauty of the composition was wonderfully displayed. The overture, *Polyeucte*, by Dukas, was played for the first time in Los Angeles and well received and Moussorgsky's Introduction and Polonaise from *Boris Godounov*, also played for the first time in Los Angeles, closed the program.

Josef Lhevinne, pianist, played at the Philharmonic Auditorium, November 19, under the auspices of L. E. Behymer.

Anna Case, American soprano, demonstrated the perfection of her art at the Philharmonic Auditorium, November 17 under the Behymer management. At the close of a well balanced program, the audience still refused to let her go. After many encores she played the piano and sang *The Battle Hymn of the Republic*, the audience joining in the chorus.

Phillip Gordon, pianist, gave a recital before the Catholic Woman's Club, November 18.

Henri Van Praeg, assisted by John Claire Monteith, tenor, gave an "hour of music" at his Pasadena home.

Hortense Barnhart Jones, who was obliged to cancel her eastern dates for this fall because of illness, has recovered. She appeared at the Catholic Woman's Club House recently.

Katheryn Yentz, coloratura soprano, made her Los Angeles debut at the Biltmore Music Room, November 14, and pleased her audience.

November 16, the Los Angeles Music Teachers' Association met in Chickering Hall, C. C. Draa presiding. After the program he conducted a piano round table.

November 18, Jessie Weimar, voice teacher, presented Mary Booth, contralto, and Ruthellen Miller, soprano, at the Ebell Club House Auditorium, assisted by Ann Thompson-MacDowell, pianist, and Margaret Wilson, accompanist.

Dr. Ray Hastings, organist of the Temple Baptist Church, gave a free organ recital, featuring a Wagner program.

Edgar Hansen, pianist, teacher and composer has opened a studio on West Twelfth street after a successful year in Mexico City.

The Nature Music School held their first pupils' recital at the Wilshire and La Brea Branch, November 21.

Roberts' Golden State Band gave a free open air concert, November 15, at Lincoln Park.

November 15, at the Philharmonic Auditorium, the choir of the Temple Baptist Church gave a concert, under the direction of Earl Meeker, baritone.

The Hollywood Conservatory of Music and Fine Arts gave a faculty recital, November 14, before a record crowd. Alexander Kosloff, pianist, William Fullinger, flutist, Margel Gluck, violinist, Frances Mae Martin, pianist, Lizzetta Kalova, violinist, and Philip Tronitz, the Norwegian pianist and pedagogue, participated.

Melda Bassett's operetta, *The Manicure Club*, was ably presented at the Music Arts Hall, November 20, before the Nebraska Society.

Dr. Alexis Kell, piano teacher and president of the Russian Art Club, gave a reception at his Vermont Studios, November 22, at which Josef Lhevinne was the guest of honor.

Eugenie Voronoff, lyric soprano of unusual attainments, has opened a studio here.

Edith Lillian Clark, pianist, gave a joint recital with Carolyn Hanley, at her studio, November 21.

B. L. H.

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### Laura Newell Veissi and Her Harp

CLEVELAND, OHIO.—All the glamour of the far-away-and-long-ago associates itself with the harp. Among the Egyptians the instrument is thought to exist as early as the thirteenth century before Christ. Somehow or another it requires no strength of the imagination to associate its strumming with the passage of Cleopatra's barge upon the Nile.

Even in the stark light of the present it loses little of its romance. In orchestral ensemble where it has been a perfected instrument for only a matter of a hundred years, the harp occupies an enchanted niche apart. It is so personal an instrument that the truly great harpist, the responsive artist, tends to snare the markedly spiritual, even ethereal quality of the instrument.



LAURA NEWELL VEISSI

These are but a few of the opinions gathered in a recent interview with Laura Newell Veissi, teacher of harp in the orchestra school at the Cleveland Institute of Music and leading harpist with the Cleveland Orchestra. Mme. Veissi shows this identification with her picturesque instrument to a marked degree. Born in Denver of a violinist father and a musically appreciative mother, she very naturally evinced early musical interest and began the study of the piano when five years old. When ten years old fortuitous circumstances brought the skilled Bohemian harpist, Kajatan Attl, to the Denver Orchestra. For three years Laura Newell enjoyed his teaching, he who was pupil of probably the greatest harpist of all times, the Bohemian, Trencsek.

Upon Attl's departure to San Francisco, this slip of a girl took his place in the Denver Orchestra. From there she went to Boston on a scholarship and studied piano and composition, and harp with Alfred Holy. In New York she played with the National Symphony during its short life before it merged with the Philharmonic. This gave her opportunity to play under both Bodanzky and Mengelberg.

Laura Veissi loves her harp, not particularly as a solo instrument for the literature for it is slight, but unstintedly as an orchestral unit. The modern tendency is to use it more and more. Wagner thoroughly recognized its power and Debussy wrote for it most effectively of all. Mme. Veissi feels that the harp's delicacy is peculiarly adapted to the Frenchman's style of half hinted subtleties. The Englishman, Goossens, has written more than a little for the harp, partly because some women relatives play the instrument.

"In the past ten years there has been a marked awakening of American interest in the harp. In England, France, Germany and the continent in general it has long been loved. Singularly enough, however, the finest harps are manufactured in this country and many of them exported." These and many more interesting things about her instrument were told by Mrs. Veissi, who is a slim, blond young woman with a close clipped head on which she usually wears a black or multi-colored turban wrapped fetchingly.

"The instrument is a temperamental one though," she explained. "Strings are forever breaking and most unexpectedly. It is so nerve wracking that perfect poise is the only antidote. But if you like the characteristic delicacy of the harp, if you are essentially fine grained you will find it the medium of expression after your own heart and it is in an unexploited field."

### Jessie Fenner Hill Musicales and Tea

Jessie Fenner Hill, New York teacher of singing, entertained friends at her residence-studio, 1425 Broadway, with a musicale and tea on November 22. The program, exclusively rendered by pupils of Mrs. Hill, was greatly enjoyed, and contained numbers by Respighi, Gambogio, Hue, Hueter, Bassett, Brahms and a group of Spanish songs. The singers (pupils of Mrs. Hill) were Josephine Martino, soprano, Berty Jenny, and Juan Pulito, baritone. Among the guests present were Leila Troland Gardner, Frances Sebel, I. Gottlieb, Mabel Wood-Hill, Mr. and Mrs. Dudley Buck, Marie Morrissey, Caroline Lazari, Mrs. C. E. Manierre, Mr. and Mrs. William Stickle, Florence Otis, Madge Daniell, Minna Kaufmann, Ida M. Weller, Norma Wagner, Claude Warford, Anna E. Ziegler, Mr. and Mrs. J. Boone, Mrs. S. L. Weller, Gwendolyn Weller, F. D. Pavey, J. MacLean, Ernest Appleby, Angeline Kelly, G. E. Maganini, R. Gardner, Julia Silvers, F. Harris, J. Keyser, Miss Eltinge, Miss Masland, and Irvin Scott. A number of Mrs. Hill's pupils assisted in receiving the guests. Refreshments were served at the conclusion of the musical program.

### Hurok Injured in Taxi

Sol Hurok, concert manager, is recovering from a taxi-cab accident which befell him on Sunday evening, November 29. Attempting to open the window of a cab, he was badly cut by broken glass. Two fingers were so nearly severed that a surgeon was obliged to take seventeen stitches.

### Penelope Davies Married

Penelope Davies, soprano, was married on December 9 at noon in the Little Church Around the Corner to F. W. Charske, of New York. After a short wedding trip, the couple will continue to make their home in New York.

### Zerfi Studio Notes

Two artist-pupils of William A. C. Zerfi appeared recently in Wurlitzer Hall, where they gave an attractive program. Helen Baldwin, soprano, was heard in songs by Monro, Barnett and Cadman, which she sang with charm and with fine control of her vocal resources. Monica Hefferman, mezzo-soprano, contributed songs by Bennett, Strickland and others, bringing to her task a voice of excellent quality. Both artists were heartily applauded and had to respond to encores.

On November 28 the regular monthly recital was held at the Zerfi Studios. These recitals, with the feature of criticism by the students themselves, have proved to be most successful and will be continued throughout the year as usual.

### Bogert Endorses Musicians' Enterprises

Walter Bogert, singer and pedagogue, says the following of the Musicians' Enterprises, inc.:

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(Signed) WALTER BOGERT.

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## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

### THE RIVOLI

An unusual photoplay was shown at the Rivoli last week and a very interesting one too—The Road to Yesterday, the first picture personally directed by Cecil B. DeMille since the organization of his own company. This picture deals with the theme of reincarnation, and at least gives the audience something to think about after leaving the theater. Owing to the length of the feature picture the remainder of the program was somewhat curtailed. In addition to the Rivoli Pictorial, invariably interesting and appropriately accompanied by the orchestra, there was a dance divertissement with Marion and Martinez Randall, August Werner and the Rivolettes. There were attractive settings for the dance numbers, which included a Russian ballet selection and spirited tango dancing by the Randalls. Mr. Werner sang a love song with his accustomed line artistry.

### THE CAPITOL

The rendition given Liszt's First Hungarian Rhapsody at the Capitol Theater last week, under the direction of David Mendoza, is worthy of sincere praise and congratulation. The Liszt rhapsodies are played occasionally at the Capitol and with a precision and expressiveness which never fail to win the approval of the audience. The overture last week was followed by No Woman's Land, a short cinema showing pictures of life in a monastery.

Caroline Andrews made a charming and gracious appearance and sang with skill Bishop's Lo! Here the Gentle Lark. After this came Doris Niles in a Gipsy dance given with wild abandon. Marjorie Harcum and Sigurd Nilssen were then heard in a duet, Ted Fiorito's Sometime. Following the Capitol Magazine, Miss Niles was enjoyed in another selection, this time as Columbine to the Harlequins of the ballet. The feature picture was the Masked Bride, with Mac Murray appearing as a Parisian dancer. After many years of absence from the screen Francis X. Bushman made his appearance in this picture in support of Miss Murray. Mutt and Jeff in Thou Shalt Not Pass provided the comedy of the program. The remaining numbers were The Kinky Kids' Parade, played by the orchestra, and an organ number.

### THE RIALTO

Again it was the comedy of Ben Bernie that got the smile at the Rialto last week. His orchestra's numbers were well played and interesting. The Rialto Gang are all clever, particularly Irving Kaufman, the tall (he must be seven feet), lanky, double-jointed dancer; he is very funny. Others who appeared included Fowler and Tamara, dancers; Marguerite White, soprano, and Ray Bolger. Hy C. Geis, at the organ, played I'm Sitting on Top of The World. There was a splendid scenic, Wooden Shoes, and also the usual magazine. The feature picture presented Tom Mix in The Best Bad Man which again showed Mix to be a remarkable rider of horses. The Heartbreaker, a comedy, closed the program.

### THE MARK STRAND

Vincent Lopez was the star of the Strand Theater last week when, by popular demand, he played a return engagement with his augmented orchestra. His program was entirely new, introducing favorite selections of the day, with members of his organization as soloists in various instrumental and vocal numbers. Mr. Lopez himself offered a piano solo that was received with a demand for more. As usual, the conductor and his men were accorded a warm welcome and were forced to add to their already generous offerings. Another unit that was most attractive was the singing of Edward Albano. Mr. Albano displayed a voice of excellent quality and rich tone in Speak's On the Road to Mandalay. His number was prefaced by the usual prelude of the Mark Strand Symphony Orchestra, under the baton of Carl Edouarde. The feature picture introduced Leon Errol and Dorothy Gish in Clothes Make the Pirate, and those who have read and enjoyed Holman Day's book cannot fail to approve the screen version. Mention should be made of the score accompanying the photoplay and Mr. Edouarde and his men are deserving of much credit for the delightful appropriateness of its musical background.

### Pro-Musica Winter Plans

Pro-Musica, Inc., announces the distinguished composer-pianist, Sergei Prokofieff, for January, in a lecture-recital and the International Referendum Concert, in which internationally celebrated artists will appear, on February 28.

The annual membership to Pro-Musica entitles a member to one ticket to all its concerts given in New York City and the various chapters in Denver, Paris (France), Kansas City, Birmingham, New Orleans, St. Paul, Minneapolis, Portland and San Francisco. Other branches are now in formation. At its concerts in New York City and branches, Pro-Musica has presented Darius Milhaud, Arthur Bliss, Eugene Goossens, Wilhelm Bachaus, the French-American String Quartet, Germaine Tailleferre, Carlos Salzedo, and many others. Negotiations are now pending with composers and artists who have as yet not been heard in America. A bulletin issued quarterly, whose contributors are amongst the foremost of the day, is included in the subscription price and mailed to all members of the society.

### Russian Trio Opens Series

The Russian Trio—Eugene Bernstein, pianist; Michel Bernstein, violinist, and Lajos Shuk, cellist—well known, especially in New York, for their interesting concerts each year, gave the first of the 1925-26 series on November 29, at the home of Mrs. Julius Kayser. The program, consisting of numbers by Mozart and Brahms, was admirably rendered and found evident appreciation. Leon Rothier, basso of the Metropolitan, was the soloist.

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## NEW YORK CONCERT ANNOUNCEMENTS

- DECEMBER 10—Philharmonic Orchestra, evening, Carnegie Hall; Ruth Bretton, violin recital, afternoon, Aeolian Hall; Evsei Belousoff and Gabrilowitsch, sonata recital, evening, Aeolian Hall; Roderick White, violin recital, evening, Town Hall; Marjorie Meyer, song recital, evening, Steinway Hall; Rubinstein Club, evening, Waldorf-Astoria.
- DECEMBER 11—Philharmonic Orchestra, afternoon, Carnegie Hall; Frances Nash, piano recital, afternoon, Aeolian Hall; Elshuco Trio, evening, Aeolian Hall; Julia Claussen, song recital, evening, Carnegie Hall.
- DECEMBER 12—New York Symphony Orchestra, morning, Carnegie Hall; Paderswki, piano recital, afternoon, Carnegie Hall; Richard Hale, song recital, afternoon, Aeolian Hall.
- DECEMBER 13—Cleveland Orchestra, afternoon, Carnegie Hall; Gitta Gradowa, piano recital, afternoon, Aeolian Hall; Elena Gerhardt, song recital, evening, Aeolian Hall; Society of the Friends of Music, afternoon, Town Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House.
- DECEMBER 14—James Wolfe, song recital, evening, Aeolian Hall.
- DECEMBER 15—Philadelphia Orchestra, evening, Carnegie Hall; Rhea Silberta and Maria Rosamond, evening, Town Hall.
- DECEMBER 16—Sigrid Onegin, song recital, evening, Carnegie Hall; Sittig Trio, evening, Aeolian Hall; Laurie Merrill, costume recital, evening, Steinway Hall.
- DECEMBER 17—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall.
- DECEMBER 18—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Tollefson Trio, evening, Town Hall; Friday Morning Musicals, Baltimore.
- DECEMBER 19—Philharmonic Orchestra, evening, Carnegie Hall; Irwin Schenkman, piano recital, afternoon, Aeolian Hall; Mme. Charles Cahier, song recital, evening, Aeolian Hall.
- DECEMBER 20—Paul Weiss, piano recital, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Philharmonic Orchestra, afternoon, Metropolitan Opera House.
- DECEMBER 23—Benefit concert for Adele Aus der Ohe, evening, Town Hall.

## Ithaca Conservatory Notes

ITHACA, N. Y.—W. Grant Egbert, musical director and vice-president of the Ithaca Conservatory, announces that the board of directors has decided to award free and partial scholarships in the Ithaca School of Opera, which is under the direction of Andreas Dippel.

In the first symphony orchestra concert of the season, Albert Edmund Brown, baritone, and dean of the Ithaca Institution of Public Music, was the soloist. The concert reflected creditably on Patrick Conway, the conductor.

The Cesar Thomson master scholarships in violin were won this term by Viola Wasterlain of Tacoma, Wash., and Phillip Williams of Bradford, Pa. This is the fourth time Miss Wasterlain has won the coveted scholarship. During the summer she entered the scholarship contest in San Francisco and won it.

Edith Kimple, pianist, of the Conservatory faculty, who won new laurels at the Conservatoire American, Fontainebleau, last summer, gave her first fall term recital in the Little Theater, November 23. She is continuing her studies under Leon Sampaix, head of the piano department.

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## NEW YORK CONCERTS

(Continued from page 20)

its wide range more than adequate to meeting the requirements of both registers. Her delightful personality was strongly in evidence as singer and speaker. She was a resplendent figure, having, as she explained, "donned every jewel she owned" to carry out the atmosphere of the opera. Mr. Pavay was vocally excellent. Although the possessor of a fine baritone, he was adequate in his performance of the tenor parts. The story of the maiden who drives the unfortunate young blacksmith to steal the Madonna's treasures was thoroughly detailed by the charming Mme. Lund. Unusually fine were the Canzone di Cannelle aria in the first act, with which she delighted her hearers, and the lovely Prostrato Nella Polvere duet. Both artists were warmly applauded.

## Yerkes Syncopating Symphonists

Harry Yerkes and his Syncopating Symphonists presented a program of modernized jazz at Aeolian Hall on December 6. The orchestra consisted of about fifty players, a regular symphonic organization with the addition of saxophones. The program began with a group of popular numbers. This was followed by jazz arrangements of the classics, some of them extremely clever. Hazel Glen sang some songs, including a beautiful new one by Cadman entitled Moon Madness. And then came the big piece of the afternoon, a symphony entitled Jazz America by Albert Chiaffarelli, played upon this occasion for the first time anywhere. It is built upon well known tunes—St. Louis Blues, Beale Street Blues and Limehouse Blues—and the composer is obviously a man with a thorough knowledge of the orchestra and all of its resources. The work is good. How far it goes in the development of jazz it is difficult to say. The opinion of this one critic is that it is far too good for jazz. It seems to be a fact that jazz is lost in fine writing. It was so in the new Gershwin work. It is so in this new Chiaffarelli work. However, it is a step in advance, and if it is taken on tour, as is proposed, all America will be delighted to hear it. All America is interested and wants to know how we are getting on in the development of jazz. We are getting on very nicely, thank you, and Yerkes and Chiaffarelli are helping the good work along.

## New York Philharmonic: Gabilowitsch, Soloist

A really fine program was offered by Mr. Mengelberg and his Philharmonic Orchestra, December 6, at Carnegie Hall. Ossip Gabilowitsch was the soloist, playing the Mozart Concerto in D minor for piano and orchestra. It was indeed a stirring performance, and Mr. Mengelberg's accompaniment could not have been more sympathetic; particularly effective were the pianissimo passages by the orchestra, forming a background for the superb playing by Mr. Gabilowitsch. It was not surprising that the capacity audience recalled him time and again and finally Mr. Mengelberg shared in the

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ovation which continued so long that the entire orchestra arose and accepted its share. Before the Mozart number, Mr. Mengelberg offered the Classic Overture by Gluck, Iphigenia in Aulis, giving the Wagner ending. This was indeed a happy choice for it led up to the Mozart number in perfect harmony. The last part of the program was the famous Tchaikowsky Fifth Symphony. These are so diametrically opposed that they seem to have originated from different worlds, and while every phrase of the Fifth Symphony is familiar to the concert goer, it seemed that never a more stirring rendition was offered.

## Isa Kremer

Not only was the Manhattan Opera House filled to capacity on December 6 to hear the international balladist, Isa Kremer, but every inch of available space was occupied by standees.

As usual, Miss Kremer's program was made up of Russian, German, Italian, French and Yiddish folk songs. There were also English songs by Wakefield and Brockway. Miss Kremer was in fine voice and is a consummate artist in the field of folk song. She sang with sonority, and interpreted each number with changing mood and individuality of style. She is not only a fine singer, but also a good actress. In her Russian and French songs she sang with the fire and dash that are characteristic of the singer. Other composers featured were Gliere, Tosti, Weckerlin and Dargomijsky. She was assisted by Leon Rosenbloom, pianist, and Yasha Bunchuk, cellist.

## Cherniavsky Trio

On December 6, the Cherniavsky trio—Leo Cherniavsky, violin; Jan Cherniavsky, piano, and Mischel Cherniavsky, cello—proved to the patrons at Aeolian Hall that the advance notices had not painted too glamorous a picture of their ability. The program consisted of the Beethoven trio, op. 70, No. 1; a Tchaikowsky trio, op. 70, and a Fantasie

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for piano, violin, and cello, in C major, by Frank Bridges. This was a program formidable in technical difficulties but the rendition was accomplished with a simple fluency that brooked no question as to the competency of the performers. The Tchaikowsky opus also provided some lyrical passages that formed most acceptable interludes to the rather arid variazioni. A most commendable feature of the performance was the lack of that saccharine quality that too often devitalizes the interpretations of similar organizations.

The Cherniavsky trio is an experienced and highly efficient combination. It possesses a distinctive and interesting stage personality, which left a definite impression even with a rather unemotional audience of New Yorkers. The Cherniavskys proved generous in the matter of encores in responding to the applause of an unusually large attendance.

## Schwarz Returns

Joseph Schwarz, Russian baritone, returned to this country, December 7, on the S. S. Columbus. This will be Mr. Schwarz's first season under the management of Charles L. Wagner. His concert tour will take him from New York to San Francisco. While there he will create the leading role in a new opera to be given by the San Francisco Opera Company.

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## REVIEWS AND NEW MUSIC

(Curwen, Inc., Philadelphia)

A Cyclopaedic Dictionary of Music, by Ralph Dunstan, Mus. Doc.—This book is headed with the names of a long list of editors in many countries, among which is found that of Carl Engel as editor for the United States. This, the fourth edition, greatly enlarged and revised, is a book of nearly seven-hundred pages full of the most concise array of facts given in the simplest and most complete manner. The dates and place of birth and death of musicians are given where they ought to be, right under the name. (In most other dictionaries one has to waste time seeking through a long article to find these essentials.) At the end of the book there are numerous tables—Tonic Sol-Fa, Tablature, Keyboards, Charts of Time, Signatures, Pitch, Key Names in various languages, the average compass of the chief musical instruments, transposing table, etc.

All this is good. There are, however, some very notable errors and omissions from the American point of view. John Alden Carpenter is called a "futurist" com-

poser. Cadman is not listed. Some recent American books on music are omitted from the bibliography and the list of musical magazines is far from complete, all of the modernist magazines being omitted, and the Musical Digest and Musical Observer likewise. The book is excellent, however, as far as it goes, and worthy of the highest commendation.

(Clayton F. Summy Co., Chicago)

**Berceuse**, by Clarence Dickinson, arranged for violin and piano by Godfrey Ludlow.—This is a very excellent transcription of a beautiful piece of music. The melody starts on the G string, soars quickly up to the higher registers, has plenty of effective double-stops and harmonics, and is a first rate piece of violin writing without being much beyond medium difficulty. Some of the more complex violin effects can be omitted if desired.

**Song of the Violin**, by Arthur Wright.—This song for the violin is a real ballad, somewhat in the negro idiom. It is good, and the violin part so arranged as to be effective. It is of moderate difficulty.

**Scotch Love Song**, for the violin, by Arthur Wright.—In this piece the same composer gives us a fine work in double-stops throughout. It ought to be popular. It has a fine swing to it and sounds a great deal harder than it is.

(Clayton F. Summy Co., Chicago)

**Transcriptions for violin or cello and piano**, by Alfred Wallenstein.—There are four in this issue: Widmung (Schumann), Abendlied (Nachez), Aria (Schumann), Aubade (Lalo). The music is too well known to require description or comment. The transcriptions are excellent, effective without being overloaded with difficulties, and done for the most part with due respect for the intentions of the composer. There are a few tasteful elaborations in the accompaniments. Apparently only the Widmung of Schumann has a violin part, the other solo sheets being printed for cello only.

(Oliver Ditson Co., Boston)

**Contemplation**, for violin and piano, by Karl Rissland, op. 25.—This is a rather elaborate piece, a sort of short rhapsody. The violin part runs well up into the positions, and the piano accompaniment is full, sonorous and effective. The melodic trend is excellent and the development impressive.

**The Swan** (Saint-Saens), arranged for violin, cello and piano by Karl Rissland.—In this arrangement the melody is played by the cello while the violin has a free obligato. The piano accompaniment is as in the original.

(Oliver Ditson Co., Boston)

**Part Songs**: **Mariquita**, by Eduardo Marzo (mixed voices), a brilliant Bolero on a poem by George Cooper, originally copyrighted in 1912; **Happy Birds**, by Eduard Holst (mixed voices), a waltz song; **Steal Away**, arranged by Fred. H. Huntley (men's voices), the arrangement made from the harmonization of Charles Fonteyn Manney; **The Land of Make-Believe**, by W. Berwald (soprano and alto), a two-part song for schools and dedicated to the Women's Glee Club, Syracuse University; **Lilacs**, by W. Berwald (soprano and alto), a waltz song; **O Thou Cruel Sea** (Delibes), and **Through the Silent**

**Night** (Rachmaninoff), arranged for women's voices by Victor Harris, the name and fame of the arranger being sufficient guarantee of their excellence; **While Bells of Memory Chime**, by Marguerite Lawrence Test (women's voices), very simple; **Ave Maria**, by Beethoven (women's voices), arranged by Hermann Spielter from The Moonlight Sonata.

(Clayton F. Summy Co., Chicago)

**A Summer Idyl**, by Phyllis Fergus.—This is a comic recitation with accompanying music. The music might be anything. As in the movies, so in recitations, so long as there is music it matters not at all what it is like. The verse is really the thing to comment upon, and in this case the verse, taken from the Boston Transcript, is good. It tells of lovers on the summer sands, the tragic parting, and how neither returns the next year for fear the other should be there. It is very short. The entire thing with musical setting is only two loosely printed pages.

(Music Education, Washington)

**Lincoln**, a cantata by Edwin N. C. Barnes and R. Deane Shure.—This is a small patriotic work for solo baritone and mixed chorus. The music is effective and the words historically accurate. The work is presumably intended for schools.

(C. C. Birchard, Boston)

**Carmelina**, by Francis Ames.—Arranged for women's voices by Samuel Richards Gaines.—Spanish stuff with the usual Tra-la-la to begin with and a waltz at the end. It is sure to be popular, but from the reviewer's point of view is just plain awful!

**Penny Buns and Roses**, by Charles Repper.—A little musical fantasy (fifty pages) for four characters and chorus. There are ten numbers and the music is excellent.

(A. G. Ogren &amp; Co., Rockford, Ill.)

**Five Songs of the Ozark**, by Carl Busch.—The words are by Clara Virginia Townsend, and the music dedicated to the Izaak Walton League of America. The titles are: The Mountain Mother's Lullaby, Floating Down James River, The Legend of Virgin Bluff, The Call of the Night, Uncle Bill of the Ozarks. The music is quite indescribably beautiful, a work of real inspiration made effective by the masterly technic of the composer, who has much to say and knows exactly how best to say it. The meaning of the words is carefully followed, but there is no exaggeration, and each song has the well-rounded perfection of a classic.

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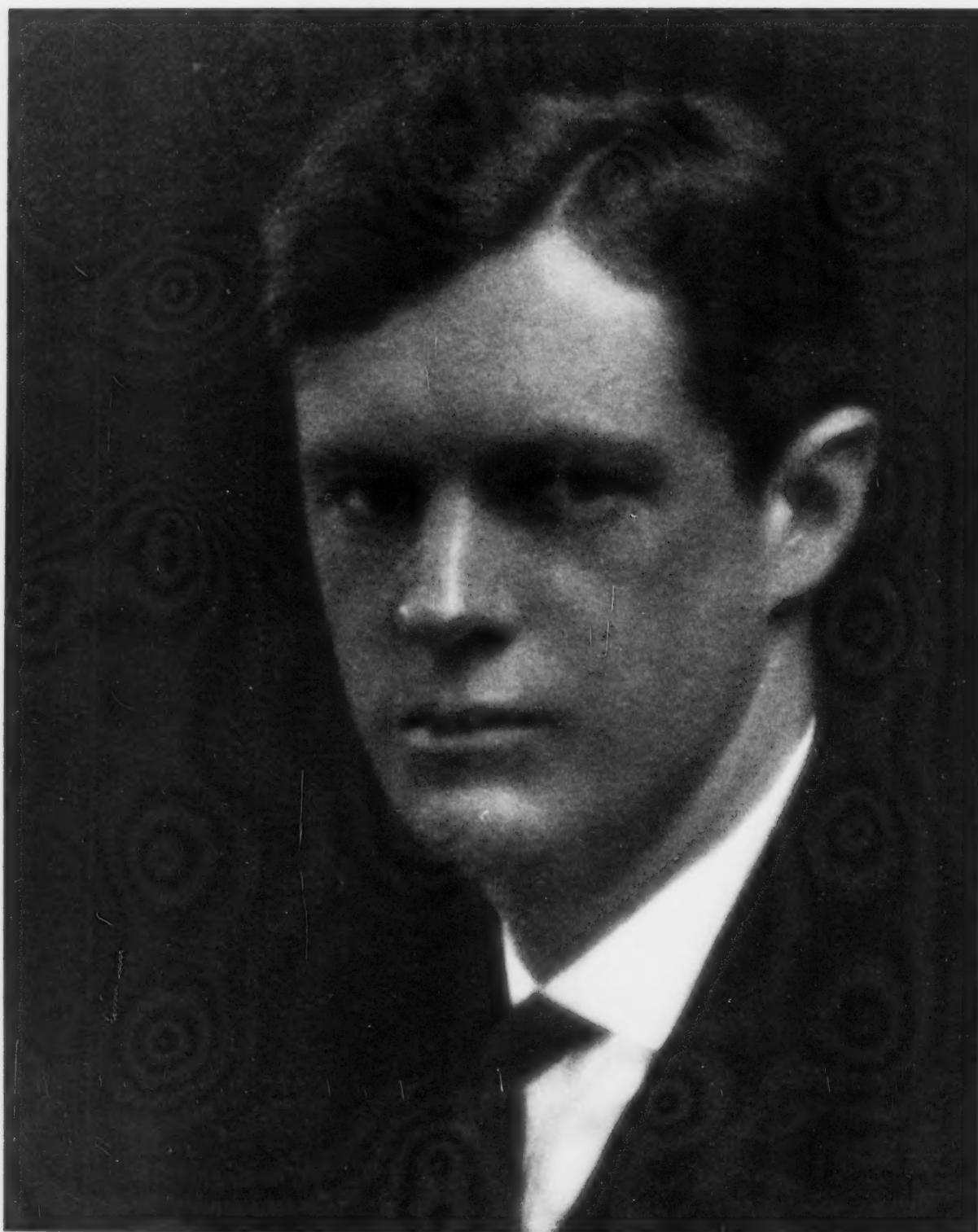


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